# Pallava Architecture

A H Longhurst

Trichinopoly temple (Detail of sculptural representation of Gangādhara).

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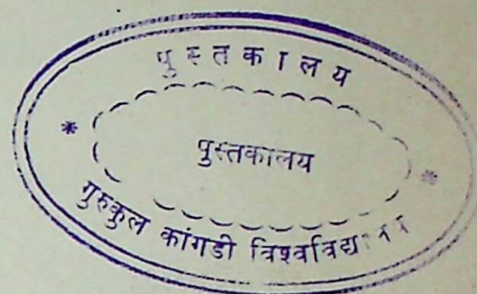
### PART I

*(Early Period)*

COSMO PUBLICATIONS

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# PALLAVA ARCHITECTURE.

## I.—HISTORY.

THE origin of the Pallava dynasty and that of their name has been a subject for controversy for some years, and the attempts made to throw light on it have not made the mystery less impenetrable. That the Pallavas became a great power in Southern India in the sixth and seventh centuries, and that they contributed a great deal to the growth first of Buddhism and then of Hinduism, and to South Indian architecture, sculpture and painting, are well known. But we have yet to find out who they were and whence they came.

During the last few years, a considerable amount of material relating to the above subject has been collected and published in the various epigraphical journals and official reports but being scattered through a number of different publications the information recorded is not readily accessible to the educated public. The late Rai Bahadur V. Venkayya of the Archæological Survey of India, and Mr. G. Jouveau-Dubreuil, Professor of the Pondicherry College, have done more than any other scholars to work out a plausible history of this elusive dynasty, and the brief historical account given here is taken mainly from Mr. Venkayya's article on *The Pallavas*, appearing in the *Annual Report of the Archæological Survey of India for 1906-07*, and from Mr. Jouveau-Dubreuil's two recently published little books—*The Pallavas* and *Pallava Antiquities*. Mr. Jouveau-Dubreuil has been, perhaps, rather more successful than previous scholars in collecting material for this interesting subject, because he is the first epigraphist in India to realize the importance of studying the architecture of a monument as well as its inscriptions. His original researches in this direction are most valuable and throw quite a new light on the manner in which inscriptions should be studied in future.

The old theory that the word *Pallava* is apparently the Sanskrit form of the tribal name *Pahlava* or *Pahnava* of the Purānas, a Pārthian tribe whose territory lay somewhere between the Indus and Persia, is no longer accepted by present day scholars, and it seems more likely that the Pallavas were a tribe, clan or caste, which was formed in the northern part of the Madras Presidency, possibly in the Vēngī country, between the Krishnā and Gōdāvari rivers. Mr. Venkayya informs us that they were Kshatriyas originally, but gradually became degraded by their omission of the sacred rites and transgressing the authority of the Brāhmanas. The admission that they did not conform to Brāhmanical practices seems to indicate that they were either foreigners, or else became Buddhists or Jains. If the tribe was formed in the Vēngī country as suggested by the late Dr. Vincent Smith in his *Early History of India*, page 423, the formation must have taken place in very early times because this part of the Telugu country was included in the dominions of the Āndhras, so if the clan was actually formed there, the process must have commenced long before the Āndhra dynasty came to an end about 236 A. D. In fact, the Pallavas must have acquired a distinct political status even while the Āndhras were in

power. This they appear to have done not by conquest but by contracting marriages with Āndhra princesses and thus inherited a portion of the southern part of the Āndhra country.

We know that in the second century, the Āndhra king Pulumāvi II embellished the famous white marble stūpa at Amarāvatī on the southern bank of the Krishnā river, and that the Pallavas were the political successors of the Āndhras in that district shortly after this event. What position these early Pallavas occupied under the Āndhras and in what particular circumstances they rose into supreme power are questions which cannot be answered at present, but there is every reason to believe that future historians will eventually be able to give a fairly complete narrative of the doings of the Pallava rulers and lay open the secret of their origin.

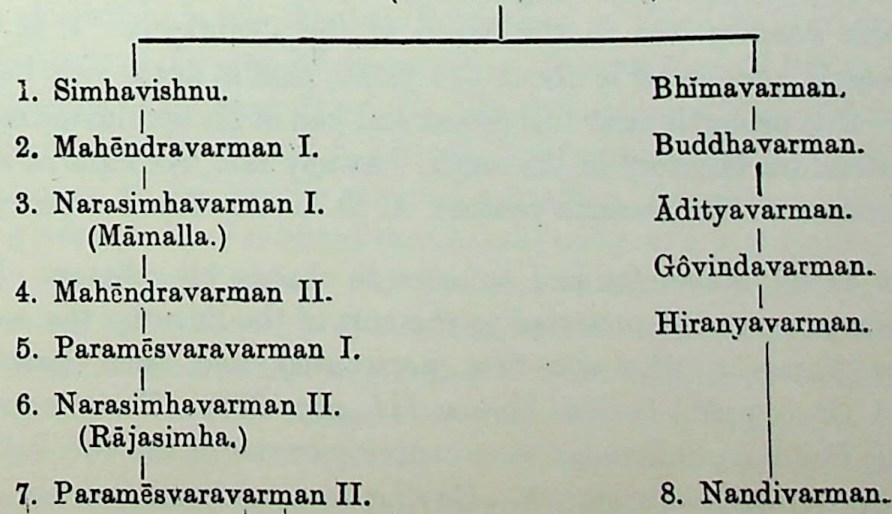
Referring to two Pallava copper-plate grants in the *Epigraphia Indica, Volume XV*, page 246, Mr. Krishna Sastri tells us that :—"Three, and sometimes even four, distinct periods of Pallava history are recognized, the earliest covering roughly two centuries, *viz.*, the 3rd and the 4th and the next roughly the 5th and part of the 6th century A. D. The third or rather the third and fourth periods together, extended from the latter part of the 6th down to almost the end of the 9th century A. D., when the kingdom proper of the Pallavas, *viz.*, the Tonda-mandalam was conquered by the Chōlas of Tanjore. The continuity of the line during these several periods has not been clearly established. The rulers of the last dynasty of Pallavas down from the time of Simhavishnu were distinguished as the first builders of lithic monuments in Southern India, the bitter opponents of the progress of the Western Chālukyas of Bādāmī in the south, and the establishers of Pallava power in the heart of the Chōla country. These facts have been practically settled and have been derived from their own copper-plates, the copper-plate records of the contemporaneous Western Chālukyas and the Pallava stone inscriptions found pretty largely in Southern India." The earliest copper-plate records of the Pallava kings are all in the Prākrit language and have been assigned to a period not much later than those of the Āndhras of the 2nd and 3rd centuries of the Christian era. These are :—(1) The Mayidavōlu plates of Siva-Skandavarman, (2) The Hirehadagalli plates of the same king, and (3) the British Museum plates of Chārudēvī. The earliest record of these early Pallavas is that of Siva-Skandavarman, issued while the latter was yet a crown-prince, and is dated from his capital at Kānchī, now the modern town of Conjeeveram in the Chingelput district, and is addressed to his Viceroy at Dhannakada (Amarāvatī) in the Āndhra country. The next is a record of the same king after his accession to the throne and is also dated from Conjeeveram. It refers to the grant of a village in Sātāhani-Rattha, a territorial division located in the Bellary district. The mention of this territory in this record of about the 3rd century and of Sātavaghani-hara in an Āndhra record of the 2nd century A. D., recently discovered in the Bellary district, not only indicates the possible identification of the two territorial divisions, but infers the political succession of the Āndhras by the Pallavas of Kānchī. The British Museum plates belong to the same early period and is a record of queen Chārudēvī, the wife of the crown-prince Vijaya-Buddhavarman and mother of Buddhyankura. It comes from the Guntur district and is dated in the reign of Vijaya-Skandavarman, who was evidently the grand-father of prince Buddhyankura and the ruling sovereign at the

time of the grant. The record does not inform us of the relationship between Vijaya-Skandavarman and Siva-Skandavarman. These three ancient Prākrit grants show that there was a time when the court language in Southern India was Prākrit, also that the Pallavas were the political successors of the Āndhras and had their capital at Conjeeveram and that their kingdom at that period roughly included the Tonda-mandalam and the Āndhra country right up to the river Krishnā, including the Bellary district in the west.

The later Pallava records are written in Sanskrit and some of them give a genealogy of the earlier generations of the Pallava family, but they are mostly very confusing and difficult to understand. One great difficulty about fixing the dates of these records is, that so many Pallava princes had not only the same name but also the same epithets, which makes it almost impossible to know exactly which prince is referred to in the inscriptions. The age when the kings who issued the Sanskrit charters flourished is not known. But approximately, they may be assigned to about the 5th century and continued down to almost the beginning of the 7th century A. D.

Pallava history up to this period has to be reconstructed solely from copper-plate records, as no stone monuments of the period have been discovered. Anterior to the 7th century A. D. Indian builders and sculptors appear to have been engaged exclusively in erecting monuments for the Buddhists and Jains. If any Hindu temples were erected before this period they must have been built of wood or some other perishable material, because no trace of such buildings has hitherto been discovered.

With the beginning of the seventh century we enter a period of Pallava history for which the records are more numerous and the chronology is not altogether a field of conjecture and doubt. The earliest stone monuments of Southern India belong to this period. In fact, the history of Hindu Architecture in Southern India may be said to begin with the reign of the Pallava king Mahēndravarman I (610 to 640 A. D.). Mahēndra was the son of a Pallava king named Simhavishnu who reigned in the latter part of the sixth century. We know very little about Simhavishnu and the relationship which the Pallava kings of this series bore to the earlier dynasty is nowhere explained, though four of the latter are mentioned among the ancestors of the former in a Pallava copper-plate charter of the eighth century. The following is the pedigree of this line of Pallava kings, as given by the late Mr. Venkayya :—

PEDIGREE OF THE SIMHAVISHNU FAMILY.

The earliest king of this series is Simhavishnu who claims to have vanquished the Malaya, Kalabhra, Mālava, Chōla and Pāndya kings, " the Simhala king proud of the strength of his arms " and the Kēralas. From this it would appear that the Chōla country did not belong to the Pallavas before the reign of Simhavishnu and that it was he who conquered it. It must have been a difficult task since all the southern kings appear to have opposed him. His son and successor was Mahēndravarman I.

The Pallavas now engage in a deadly struggle against the Chālukyas of Bādāmī in the Bombay Presidency. The causes which brought about this long war are not stated, but the hostility between the two tribes became so intense, that each looked upon the other as its natural enemy. The history of this period consists mainly of the events of this war with the Chālukyas, which lasted for nearly a century and was the ultimate cause of the decline and fall of both the Pallavas and Western Chālukyas about the middle of the eighth century. The Chālukyan king Pulikēsin II of Bādāmi, who was Mahēndra's contemporary, ascended the throne in 609 A. D. and soon overcame the great Harsavardhana of Kanauj. He then turned his arms against the south. Pishtapura, the modern Pithāpuram in the Gōdāvari district, was the first to fall. Then Pulikēsin drove the Pallavas out of their northern province, advanced far into the Pallava country and even threatened their capital. It is stated, with regard to this event, that " Pulikēsin subsequently caused the splendour of the lord of the Pallavas, who had opposed the rise of his power, to be obscured by the dust of his army and to vanish behind the walls of Kānchīpuram."

This invasion of the Pallava kingdom is indirectly admitted by Mahēndravarman I, who claims to have defeated the Chālukyas at Pullalūra near Kānchipuram, when the enemy were driven back and the capital saved. However, after this event the Chālukyas permanently occupied the northern province of the Pallava dominions, and Vishnuvardhana, the younger brother of Pulikēsin II, who was probably sent out as governor of the newly acquired province, eventually established himself at Vēngī and started the Eastern Chālukya dynasty sometime before 632 A. D.

The Telugu attributes appearing in some of the Pallava inscriptions found in cave-temples excavated during the reign of Mahēndravarman I, seem to indicate that Mahēndra ruled his empire from the Telugu country, at least at the beginning of his reign. He could not have done so for long because we know that by the middle of the seventh century, this country was in the hands of the Chālukyas. It is, therefore, likely that Pulikēsin II conquered it about 610 A. D., that is, at the very beginning of Mahēndra's reign. It is probable that this defeat and loss of his dominions in the north led Mahēndra to extend his territory in the south. At any rate, no Pallava monument has been found anterior to the seventh century A. D. in the Tamil country.

Like the great Asoka, Mahēndra had occasion to change his religion. He was at first a Jaina, but was afterwards converted to the cult of the linga by the saint called Appar or Tirunāvukkaraiyār, who was first persecuted and then patronised by Mahēndravarman I (*Epigraphia Indica, Volume III, page 278*). The two great Saiva devotees Appar and Tirunānasambandar were contemporaries of the two Pallava kings Mahēndra and his son Narasimhavarman I. Having once adopted Saivism, Mahēndra

lost no time in giving a new impulse to that religion in the Tamil country by excavating a number of imperishable rock-cut Siva temples in the Kānchīpuram district. Other inscriptions show that he was a poet and a musician, a soldier and a good administrator, and he also constructed several useful irrigation tanks in his kingdom. Mahēndravarman I may be regarded as one of the greatest figures in the history of Tamil civilization and the founder of Hindu architecture in Southern India.

It would appear that Mahēndra got his taste for rock-cut temples from the Buddhists who lived in the Telugu country at the beginning of his reign, when he himself appears to have lived for a while in that part of his dominions. The rock-cut temples at Bezwada, Mogalrājapuram, and Undavalli, all belong to this same period and are similar in style to some of the rock-cut temples in the Tamil country, which we know for certain were excavated by Mahēndra's orders. The Bezwada temples possess no ancient inscriptions, but their architectural style proclaims them to be Pallava monuments of the seventh century, and it is just possible that they may have been started by Mahēndra himself before he was forced to retire to the south, as mentioned above.

Mr. Jouveau-Dubreuil is of opinion that the Bezwada and Undavalli temples were excavated by the Vishnukundins (*The Pallavas, pages 33, 35*), who seem to have ruled on the banks of the Krishnā and Gōdāvari towards the end of the sixth century, and at a time when the Pallavas reigned over the adjacent districts of Nellore and Guntur. Thus they were neighbours, and it is possible that the Pallavas may have learned the art of excavating temples out of the rock from the Vishnukundins, but there is no proof at present that this was the case, and until we know more about the Vishnukundins and their monuments, we may assume, on purely architectural grounds, that the Bezwada cave-temples are Pallava monuments of the early part of the seventh century.

Mahēndravarman I was succeeded by his son Narasimhavarman I in the second quarter of the seventh century. Narasimhavarman I was surnamed Māmalla or Mahāmalla and he founded the seacoast town of Māmallapuram, now the modern village of Mahabalipuram in the Chingleput district, and popularly known as the Seven Pagodas. He retrieved the fortunes of the family by repeatedly defeating the Chōlas, Keralas, Kalabhras and Pāndyas. He made war on the Chālukyas and actually captured Vātāpi (Bādāmi), their capital. This claim of his is established by an inscription found at Bādāmi in the Bombay Presidency in which he bears the title Mahāmalla (*Indian Antiquary, Volume IX, page 100*). The capture of Bādāmi by the Pallavas has been assigned to the year 642 A. D. The Pallavas probably held the territory during the time of Narasimhavarman I, his son Mahēndravarman II, and during the early part of the reign of the latter's son and successor, Paramēsvaravarman I. The last named king is said to have defeated the Chālukyan king Vikramāditya I, at Peruvalanallūr and put his army to flight. On the other hand, Vikramaditya I claims to have 'received by surrender the town of Kānchipuram after defeating the lord of the Pallavas who had been the cause of the humiliation and destruction of his family.' Apparently as a result of this victory the Kurnool district, which originally belonged to the Pallavas, passed into the hands of the Chālukyas. Two copper-plate records of Vikramaditya and two of his son Vinayāditya have been discovered in this district. Paramēsvaravarman's

son and successor was Narasimhavarman II, surnamed Rājasimha, *i.e.*, 'Lion of Kings.' Rājasimha was an ardent devotee of Siva and seems to have spent most of his time in building Siva temples and bestowing gifts on the Brāhmans. Previous to Rājasimha's reign, all Pallava monuments were monolithic rock-cut memorials but those erected by Rājasimha were structural buildings built of stone and brick. He thus introduced a new style of Pallava architecture which may be called the style of Rājasimha, so as to distinguish it from the earlier rock-cut styles of Mahēndra and Māmalla.

Rājasimha built the central shrine of the Kailāsanātha temple at Conjeeveram, and his son Mahēndravarman III seems to have completed the work. Paramēsvara-varman II, another son of Rājasimha, constructed the Vaikuntha Perumāl temple at Conjeeveram. The death of the latter is mentioned in an inscription engraved on the wall of the verandah running round the central shrine of this building (*South Indian Inscriptions, Volume II, page 344*). The events which took place after his death are depicted in bas-relief panels on the walls of the same verandah. A dispute about the succession to the throne after his death seems to have occurred and Nandivarman, a cousin of Paramēsvaravarman II, was chosen by the subjects as their king. It is clear that at this period internal dissensions had set in in the Pallava family. The Chālukyas of Bādāmi were not slow to take advantage of this unsettled state of the Pallava country and Vikramāditya II, grandson of Vinayāditya, having 'resolved to uproot completely his natural enemy, the Pallava, who had robbed of their splendour the previous kings born from his race, reached with great speed Tonda-mandalam, attacked at the head of battle and put to flight the Pallava called Nandipōtavarman (Nandivarman), who had come to meet him.' The city of Kānchīpuram was captured by the enemy.

The late Mr. Venkayya commenting on this defeat of the Pallavas says: 'The procedure adopted by Vikramāditya after the capture of the Pallava capital shows that the frequent wars waged in India by ancient kings against one another did not much affect either the country or the peaceful inhabitants. In fact, the atrocities of later Indian warfare were unknown in early times. It is said of Vikramāditya that though he took Kānchīpuram, he did not destroy it and that, 'having made the twice-born, the distressed and the helpless rejoice by continual gifts, he acquired great merit by granting heaps of gold to the Kailāsanātha and other temples in the city.'

This crushing defeat of the Pallavas by the Chālukyas seems to have dealt the death blow to the sovereignty of the former. Thus the history of the Pallavas emphasises the oft-repeated lesson of history that, when internal dissensions set in, the decline and disappearance of a dynasty are only a matter of time. Strangely enough, their rivals, the Western Chālukyas also ceased to be the ruling power in the west about the same time as Pallava ascendancy came to an end in the south.

Nandivarman is said to have reigned for about fifty years, among his later successors being Aparājita, who vanquished the Pāndya king, Varaguna II, at the battle of Sri Purambiya, but was himself overcome by the Chōla king Aditya I, about the end of the ninth century. From that time Pallava supremacy finally passed away and was

transferred to the Chōlas, who brought all the southern kingdoms under their control during the tenth and eleventh centuries.

At this period, Pallava architecture ceases to exist as a separate style and merges into that of the Chōlas.

## II.—RELIGION.

The numerous important Buddhist remains at Amarāvatī, Guntapalli, Anakapallī, Rāmatīrtham and other places in the northern part of the Madras Presidency, and the Jaina monuments in the southern districts, show that these two creeds flourished side by side in the seventh century A. D. and were in fact, the prevailing religions of the country at that period. Although it is probable that some of the Pallava kings were either Jainas or Buddhists, such names as Siva-Skandavarman and Skandavarman borne by some of the earlier kings, appear to show that some of them were Saivas at a very early date. The fact that they had the bull for their crest and the club (*khatvānga*) for their banner corroborates this. On the other hand some of the kings who issued the Sanskrit charters were probably adherents of the Vaishnava faith as indicated by such names as Simhavishnu, Vishnugōpa, etc. The fact that some of the Pallava Siva temples contain images of Vishnu along with the lingas shows that both deities were worshipped with equal veneration and that the Pallavas must have been wonderfully free from religious bigotry.

After Mahēndravarman I became converted to Saivism by the saint Appar as related above, he excavated a number of cave-temples and dedicated all of them, except one, to Siva. The one exception is the temple at Mahēndravādi which was dedicated to Vishnu. Although apparently at first a Jaina, it is stated that after he became converted to the cult of the linga, Mahēndra demolished the Jaina monastery at Pataliputtiram, a seat of Jaina learning in the South Arcot district, and built a Siva temple on the spot. As a Jaina he is also said to have persecuted the Saivas and the saint Appar in particular. However, be this as it may, he evidently did not persecute the Vaishnavas nor the Buddhists; for the Chinese pilgrim Hiuen Tsiang who visited Kānchīpuram about the end of Mahēndra's reign, says with regard to the religious condition of the Pallava country—" There are some hundreds of Buddhist monasteries and ten thousand priests. They all study the teaching of the Sthavira School belonging to the Great Vehicle. There are some eighty Dēva temples and many heretics called Nirgranthas." Even at the present day, there are sufficient Buddhist antiquities surviving at Conjeeveram to testify to the truth of Hiuen Tsiang's statement.

Mahēndra's son and successor, Narasimhavarman I, surnamed Māmalla, was just as zealous a devotee of Siva as his father had been before him. This is exemplified by the wonderful group of temples at the Seven Pågodas, most of which are dedicated to Siva and were excavated during Māmalla's reign.

Narasimhavarman II, surnamed Rājasimha, was equally devout and built a number of structural temples in honour of Siva at Māhabalipuram, Conjeeveram and Panamalai in the South Arcot district. In fact Rājasimha appears to have devoted his whole life to temple building and bestowing gifts upon the Brāhmans.

The result of Buddhism flourishing alongside of this revival of Saivism, was that early Hindu architecture became strongly influenced by the older art of the Buddhists.

## III.—ARCHITECTURAL CHARACTER.

The architectural character of early Pallava monuments is simple and severe but indicative of great strength and durability. Being excavated in the natural rock, the temples of the earlier period have but one external facade which is in the face of the rock, and therefore, the architecture is mainly internal. In most styles of architecture, we can generally distinguish three distinct periods, an early period, an intermediate period and a late period. Since the style of one period naturally merges into that of the next, the line of demarcation is not always well defined in the intermediate period, but the difference between the early and late periods is always apparent. The classification of Pallava monuments is a comparatively simple matter, as the differentiation is unusually well marked in each period. In the first place, all the earlier Pallava monuments are rock-cut cave-temples with only one external facade cut in the face of the rock. Secondly, monuments of the intermediate period, although all are monolithic, comprise free-standing rock-cut temples commonly known as *rathas* as well as cave-temples. The latter possess certain features which are not found in the cave-temples of the earlier period. Thirdly, monuments belonging to the late period are structural buildings built of stone and brick.

All of the earlier Pallava cave-temples were excavated during the reign of Mahēndravarman I, in the early part of the seventh century and may, therefore, be said to belong to the Mahēndra period. Those belonging to the intermediate period were mostly cut out of the rock in the reign of Māmalla during the latter half of the seventh century and, therefore, belong to the Māmalla period. The structural monuments of the later period were started by Rājasimha at the beginning of the eighth century and thus belong to the style of Rājasimha. There is also a still later style than that of Rājasimha, dating from about 800 to 900 A. D., which may be called the style of Nandivarman. There are very few temples in this last-named style as at this period we find Pallava architecture losing its identity and merging into the Chōla style.

We may, therefore, adopt the following classification, and divide the history of Pallava architecture into four styles :—

(1) *Mahēndra style,* 610 to 640 A. D.

(2) *Māmalla style,* 640 to 674 A. D.

(3) *Rājasimha style,* 674 to 800 A. D.

(4) *Nandivarman style,* 800 to 900 A. D.

This division of Pallava architecture applies chiefly to the country lying immediately round Kānchīpuram, *i.e.*, Tonda-mandalam. Further south, between Tanjore and Pudukkottai for example, Pallava architecture was influenced by the neighbouring cultures of the Pandyas and the Chōlas. However, as all the most important groups of Pallava monuments are situated in the districts around Kānchīpuram, the classification of style defined above will serve all practical purposes in studying the art and architecture of the Pallavas.

(1) *Mahēndra style.*—All monuments in this style are subterranean rock-cut excavations usually known as cave-temples. They have but one external facade which is in the face of the rock. On plan, the temple consists of a rectangular pillared hall with a small square shrine chamber excavated in one of the side walls. As a rule, the shrine faces the east or the west, usually the latter. With the exception of the Vishnu temple at Mahēndravādi, all are dedicated to Siva and originally contained stone lingas or images of that deity. The lingas were large and cylindrical in shape, highly polished and mounted on yoni pedestals of the usual kind. The shrine chamber is free from all ornament within, but usually has a *dvārapāla,* or doorkeeper, carved in high relief standing on each side of the entrance into the sanctum. The external ends of the facade are also often provided with figures of doorkeepers, one at each end protecting the outer entrance. Some of these figures are very large and have a characteristic pose which is somewhat different to that of the doorkeepers of the later periods. They generally stand facing the spectator, in rather an aggressive attitude with one hand resting on a huge club. Others have one hand raised to the head in the act of adoration.

A very characteristic feature of temples in this style is the type of pillar found in them. These are about two feet square in section and about seven feet in height. The upper and lower portions are cubical, while the middle portion of the shaft has the angles bevelled off, which makes the middle third octagonal in section. Sometimes the cubical portions are decorated with a conventional lotus flower design similar to the lotus medallions appearing on the stone rails of the Amarāvatī stūpa. The capitals of the pillars are simple corbels or brackets supporting the architrave above. The lower or underside of the bracket is rounded upwards and sometimes decorated with horizontal rows of roll ornament. Each pillar has a corresponding side pilaster.

The cornice of the facade and that over the shrine doorway when decorated, usually takes the form of a heavy projecting convex moulding decorated with the Buddhist gable-window ornament. This ornament simulates a miniature barrel-vaulted roof decorated with little horse-shoe-shaped gable-windows. Human heads are portrayed peering through the windows and the gables have large flat-headed finials shaped like garden spades. [Plate I (*a*).]

Another Buddhist feature that is sometimes met with in early Pallava monuments is the Buddhist rail ornament. Floriated *toranas* or arches, are also sometimes depicted in bas-relief, spanning an entrance or as an ornament over a niche containing an image. [Plate II (*b*).]

The floor of the temple is usually raised a few feet above the natural ground-level and approached by a flight of rock-cut steps. In many cases the steps have been left unfinished, indicating that this work was always left to the last. When inscriptions occur in these temples, they are generally to be found engraved on the pillars or along the architrave of the facade.

(2) *Māmalla style.*—The monuments in this style are of three kinds :—Cave-temples, monolithic free-standing temples commonly known as *rathas* and rock sculptures. The

cave temples are excavated in the face of the rock in the same manner as those belonging to the earlier period but their facades are usually more ornamental and contain pillars of a different variety. On plan, the interiors are much the same as those of the cave-temples in the Mahēndra style, with similar small square shrine chambers cut in the back wall, which are usually free from ornament within. The pillared hall in front of the shrine often contains large panels cut in the side walls filled with sculptural figures in high relief. These are usually of great beauty and executed with remarkable skill. The interior too, of the more ornamental cave-temples, is provided with cornice and plinth mouldings. The cornice is decorated with the Buddhist gable-window ornament often with a frieze of sacred geese below it and the plinth with two or three flat horizontal bands or mouldings running all round the base of the hall.

The most striking feature about the Māmalla style is the curious shape of the pillars. The square heavy pillars with corbel capitals of the earlier period are replaced by pillars of a more elegant shape and better proportion. The base of the pillar is carved in the shape of a conventional lion sitting very erect and carrying the shaft of the column on the top of its head. The shaft is still octagonal in section but of better proportion and crowned with a bulbous capital having a flat abacus. Between the capital and the architrave is usually a double bracket supporting the cornice. This latter feature is obviously a stone copy of a wooden model.

The so-called *rathas* are rock-cut models of structural temples chiefly of timber construction. They vary in style and on plan but are decorated in the same manner as the cave-temples of this period. They will be described in detail later on.

The rock sculptures are large bas-relief sculptural scenes carved on the face of a cliff standing in the open air and are different to those within the temples. There are only three or four examples of this type of monument, all of which are situated at the Seven Pagodas.

The earliest sculptural representations of Indian deities are usually portrayed as ordinary mortals with only one pair of arms. As a rule, additional heads and limbs denote a later period, but there are exceptions to this rule, as we find images of Siva with four arms at the very beginning of Hindu art in the seventh century. The big image of Siva in the Trichinopoly cave-temple is an example of this. We know from the inscription in this temple that this image was carved at the same time as the rest of the temple and is not a later addition. But images of the minor deities and figures of doorkeepers are usually portrayed with only one pair of arms. In later times they are portrayed with four arms. Sacred symbols, such as the *sankha* (conch) and *chakra* (discus) are represented in early Indian art without flames of fire issuing from their sides. In later art (after 800 A. D.) these symbols are decorated with flames of fire. Figures of the gods and ordinary mortals portrayed in early Indian art are of much better proportion and more dignified and lifelike than those of the later period. The early Indian sculptors took Nature as their model and were not handicapped in expressing their ideals by a set of conventional rules of art like those laid down in the *Silpa Sastras*, which were strictly followed to the detriment of Indian art by the sculptors and builders of later times.

One of the most interesting points about monuments in the Māmalla style is, that the architectural details such as the pillars, architraves, cornices and the roofs of the *rathas*, show unmistakably that these monuments are stone models of structural buildings mainly of timber construction. The brackets, joists, rafters, and cross beams that would be required in a half-timbered construction are all laboriously reproduced in stone without the slightest structural advantage being gained. This clearly shows that ordinarily, the masons who produced these rock-cut temples, were accustomed to erect structural buildings of half-timbered construction. The pillars and frame-work being of timber with the interstices filled with brick and plaster, while the ornamentation was in stucco and wood-carving. It was no doubt the perishable nature of such structures which led the masons to reproduce these buildings in stone when ordered to erect everlasting memorials in honour of their religion and to the greatness of their kings. It is only the religious monuments which are executed in stone. No remains of palaces, public buildings or domestic architecture have been discovered and yet we know that such buildings must have existed at this period.

Examples of the Māmalla style are only found at the Seven Pagodas. It will be remembered that it was Māmalla who founded Māmallapuram, naming the town after himself. Although most of the monuments there may be said to be in the Māmalla style, it is quite certain that all of them could not possibly have been excavated during his life-time, as the work must have taken over a century and even then was never finished. Therefore, we may presume that Māmalla's son and successor Mahēndravarman II, and also the latter's son Paramēsvaravarman I, carried on the work begun by Māmalla, keeping more or less to the original style. Being rock-cut monuments their orientation was somewhat a matter of chance and not of choice perhaps, but most of them face the east or the west, usually the latter. A few were dedicated to Vishnu but most of them are dedicated to Siva and his consort Pārvatī, the latter sometimes in the form of Dūrga. Several of the temples were dedicated to Siva in the form of Sōmaskanda and these have a panel or niche carved in the back or west wall of the sanctum immediately behind the linga and facing the east. This panel contains a bas-relief sculpture representing Siva and Pārvatī seated on a pedestal with the child Skānda between them. Sometimes Brahma and Vishnu are depicted at the back of the panel as attendants on Siva.

As a rule, the interior of the shrine of a Hindu temple is not decorated. It is only in these Pallava temples dedicated to Siva in the form of Sōmaskanda where this very unusual feature is found. Another uncommon feature about these Sōmaskanda temples is the style of the linga enshrined within them. Generally, the lingas of this period, like those of the Mahēndra period, are carved out of the local granite and cylindrical in shape, the shaft having a smooth polished surface. But the lingas in the Sōmaskanda temples are carved out of black basalt, specially imported from a distance for the purpose. The shaft of the linga is cut into eight or sixteen vertical facets which are generally slightly fluted and terminate in the centre of the crown of the linga. The fluting is highly polished. Some of these temples contain three lingas of this kind, each in a separate shrine, the one in the central shrine usually being the biggest. Perhaps they are meant to represent Siva, Pārvatī and Skānda, as depicted in the panel

on the back wall described above. In all probability, the rock-cut Sōmaskanda temples at Māmallapuram were excavated at the end of the Māmalla period, possibly by Paramēsvaravarman I, because in the next period, we find the latter's son and successor, Rājasimha, introducing the same uncommon features in his structural Siva temples. With the close of Paramēsvaravarman's reign we come to the end of the history of rock-cut architecture in Southern India.

(3) *Rājasimha style.*—With the reign of this king we start a new epoch in the history of South Indian architecture. From this period onwards structural buildings alone are met with. Temples in the style of Rājasimha are built of stone with sometimes a brick superstructure covered in plaster and decorated in stucco. On plan, the shrine is a small square cella surrounded by a circumambulatory passage and faces the east. All Rājasimha temples are dedicated to Siva, presumably in the form of Sōmaskanda, since they all possess fluted basalt lingas and have the Sōmaskanda panel carved on the back wall of the shrine.

Externally, a lofty tower rising in tiers which diminish in size as they approach the summit, is built over the central shrine, in front of which is a small porch which leads into a large pillared hall or mandapa. Built up against the external walls of the central shrine, are usually three or more small attendant shrines containing fluted lingas. The bases of the pillars and the angles of the building are decorated with conventional lions mainly executed in stucco. The Kailāsanātha temple at Conjeeveram is one of the best examples of this style of Pallava architecture.

(4) *Nandivarman style.*—This style flourished during the second half of the ninth century and is a development of the apsidal-ended temple of the Māmalla period and similar in style to the Sahadēva temple at the Seven Pagodas. It is the intermediate style between the Rājasimha period and that of the Early Chōla. The lingas are cylindrical and generally smaller than those of the Māmalla period. The doorkeepers have four arms. The gable-window ornament is different in style to that of the earlier period. The pillars and angles of the building have no conventional lions. There is no Sōmaskanda panel in the sanctuary. The niches in the external walls of the sanctuary are generally filled with stone images carved in high relief or in the round. The upper portion of the temple is built of brick with the ornamentation in plaster.

## IV.—EXAMPLES IN THE MAHĒNDRA STYLE.

(Cir. 610 to 640 A. D.)

(1) *Dalavānūr.*—The village of Dalavānūr is at a distance of ten miles by road to the south-east of Gingee in the South Arcot district. It is noteworthy as containing one of the best rock-cut Pallava temples in the district. The temple is dedicated to Siva and is excavated in the southern face of a small granite hill lying to the north of the village and is known locally as the Pancha Pāndava Malai. The temple is no onger in use as a place of worship, although it still contains a stone linga. The facade aces the south but the little shrine containing the linga faces the east. The shrine hamber is 7′ 10″ long, 8′ 6″ wide and 6′ 10″ in height and the walls are free from ornahentation. It contains a cylindrical granite linga, 2′ 5″ in height and measuring 4′ 6″

in circumference. The linga is fixed in a yoni pedestal of the usual type which measures 6′ 2″ in length. Down the front of the linga two narrow vertical lines are cut in the stone. Both the linga and yoni pedestal are detached stones and are not monolithic like the rest of the temple and its ornamentation. Since the facade and entrance hall face the south [Plate I (*a*) ] and in order that the linga should face the east, the little shrine chamber has been excavated in the west wall of the main hall with its doorway facing the east [Plate I (*c*) ]. On each side of this doorway are two doorkeepers or *dvāra-pālas* in high relief, one on each side of the entrance. They are standing figures facing the spectator, with lofty headdresses and each is shown with one hand raised to the head in the act of adoration [Plate II (*a*) ]. In front of the shrine are two pillars about two feet square in section with corbel capitals, rising seven feet in height from the floor and forming a little porch leading into the sanctuary. The bracket capitals support cross beams carved out of the natural rock forming the roof over the main hall. The latter, including the little porch just mentioned, is a rectangular chamber measuring 21′ 10″ long, 19′ wide and is 8′ 10″ in height. In the centre of the facade are two handsome pillars with corresponding pilasters at each end of the facade dividing the latter into three openings of equal size for admitting light and air into the interior of the temple. The central opening forms the entrance and has an unfinished flight of steps leading up to it. The floor of the hall is about four feet above the level of the natural ground which tends to heighten the effect of the facade. On each side of the two pilasters at the ends of the facade and facing the south, are two large crudely carved figures about six feet in height representing doorkeepers standing in large panels similar in shape to the three openings in the facade. The one on the left or western end of the facade is depicted with the left hand raised in adoration, and is a similar figure to the one on the left side of the shrine doorway mentioned above. The one on the eastern side of the facade is depicted resting the right hand on a huge club.

On the outer surface of the pilaster at the left end of the facade is an inscription written in the Sanskrit language in Grantha-Pallava letters, from which we learn that the temple was excavated by Mahēndra's orders (*vide Epigraphia Indica*, Part V, Volume XII, January 1914).

The cubical portions of the two pillars in the centre of the facade are decorated with conventional lotus flower medallions similar to those on the rails of the Amarāvatī stūpa. Above the main entrance and springing from the two corbel capitals is a bas-relief representation of a *makara-torana*, in which the two ends or volutes of the *torana* are shown emerging from the mouths of *makaras*. Above the *torana* running the entire length of the facade, is a heavy projecting convex cornice decorated with the Buddhist gable-window ornament. With the exception of the linga and the figures of the doorkeepers, the entire ornamentation is Buddhist in character.

(2) *Trichinopoly.*—Half way up the famous Trichinopoly rock and excavated in its southern face, is a fine example of a Pallava temple in the Mahēndra style. It is a particularly interesting example because it contains some very valuable inscriptions which prove beyond all doubt that it was excavated by Mahēndra's orders. The pillars of the facade contain a number of inscriptions written in the Grantha-Pallava alphabet (*vide South Indian Inscriptions*, Volume I, Nos. 33 and 34, pages 28 to 30).

This alphabet is very archaic and similar in style to the one employed in the inscriptions in the Pallāvaram temple. Engraved on the pilaster to the right of the sanctuary and at a spot which appears to have been selected for the principal inscription, is the following name " Sri Mahēndra-Vikrama, " exactly as in the Pallāvaram inscription. The pillars at the other end of the hall contain a number of names and *birudas*, among them, " Gunabhara," who is said to have had the temple excavated and placed within it a stone linga and a portrait image of himself. The inscription also records that the beautiful large sculptural panel facing the shrine entrance, representing Siva in the form of Gangādhāra, was also executed at the same time and is not a later addition.

It is now generally accepted that " Gunabhara " was a surname of Mahēndravarman I. One inscription (No. 33 above) states that—" Now that Gunabhara is a worshipper of the linga, let the knowledge that he has turned back from hostile conduct be spread far and wide by this linga." This evidently refers to Mahēndra's former persecution of the saint Appar, who afterwards converted him to the cult of the linga as already related above (*vide Epigraphia Indica*, Volume III, page 277).

The facade faces the south and is simple and severe in character [Plate I (*b*)]. It has four cubical pillars dividing the facade into five openings of equal size, with a second row of pillars inside the temple and in line with those of the facade. In style, the pillars are similar to those at Dalavānūr, but they have no bas-relief representation of a *torana* over the entrance and there is no ornamental cornice above the architrave of the facade. The cubical portions of the pillars are decorated with lotus flower medallions and floriated ornament similar in design to that appearing on the stone rails of the Amarāvati stūpa. The underside of the corbel capitals is decorated with roll ornament [Plate II (*c*)]. On plan, the temple consists of a rock-cut hall measuring 30′ 0″ in length, 15′ 0″ in width and 9′ 0″ in height. Cut into the east wall is a small sanctuary 7′ 10″ square and 7′ 0″ in height. The shrine faces the west. Cut in the centre of the floor of the sanctuary is a socket-hole, 2 feet square, for the reception of the linga, by the side of it is a second socket-hole 1 foot square, the latter being no doubt for the reception of the portrait image of Mahēndra mentioned in the inscription. The shrine is now empty. At one time, the temple was used as a powder magazine, presumably by the French, and the openings between the pillars of the facade were closed with brick walls, which have since been removed. Above the shrine doorway is a cornice decorated with the gable-window ornament and on each side of the entrance, carved in high relief and standing in a niche, is a figure of a doorkeeper leaning on a club [Plate II (*d*)]. Carved in the west wall of the hall and facing the shrine, is a large panel, about seven feet square, containing a fine image of Siva in the form of Gangādhāra, " the bearer of Gangā " (the Ganges). This form of Siva illustrates the Purānic story of the descent of the heavenly Ganges unto the earth to purify the ashes of the sinful sons of Sagara, a king of the Solar race. At the request of Bhagīratha, a late member of the same family, " the river of the gods " consented to direct her course to the earth, but her force was so great that the earth was unable to stand the shock. So Bhagīratha prayed to Siva and the latter consented to receive the Ganges on his head. The river, proud of her might, came down with all her force as though to crush Siva, but found herself lost in the tangled maze of Siva's tresses. Gangā then became humble and Siva permitted her to flow forth again from his

hair as a tiny stream. Since then the river goddess Gangā is believed to abide in Siva's hair as one of his consorts. In the sculpture, Siva is portrayed with four arms, the right upper arm holding the Ganges issuing from his hair. The left upper arm holds some indistinguishable object, that may be meant for a rosary. The left lower arm rests on the left hip and the right lower arm holds a hooded serpent, the body of which is entwined round Siva's chest and right arms. Siva's right foot is raised and rests on the head of an ugly little dwarf who is shown holding up his puny arm to support the mighty foot of the god. Similar little dwarfs are common in Buddhist art and are employed in the same manner with regard to Buddha. In the form of Natarāja, Siva's right foot is usually portrayed as crushing a similar little demon dwarf, Musalagan or Apasmāra by name, but here Siva is not represented as crushing the dwarf and the latter is shown supporting the god's foot. Kneeling round the figure of Siva are four worshippers, and above are two *gandharvas* flying through the air and raising their hands in the act of adoration. On the right side of Siva's head, depicted as coming out of the clouds, is the head and bust of a little human figure with the hands raised in prayer. On the other side is a small animal, presumably a deer, in a recumbent attitude. The base of the panel is decorated with the Buddhist rail ornament similar in design to that found in the Amarāvati bas-reliefs in the Madras Museum [*vide* Frontispiece].

(3) *Mandagapattu.*—The village of Mandagapattu is 6 miles south-west of Dalavānūr and 12 miles north-west of Villupuram railway station in the South Arcot district, Half a mile to the west of the village is a small granite hillock, in the northern face of which is excavated a Pallava temple with a facade similar in size and style to the Dalavānūr temple but with less ornamentation and with some difference as to plan. The facade faces the north and has two square cubical pillars of the usual type in the centre, dividing the facade into three openings of equal size. The pillars are free from ornament and the facade has no ornamental cornice. At the two ends of the facade are two large panels similar in shape and size to the three openings in the facade. The one at the western end contains a large crudely carved figure in high relief of a standing *dvārapāla*, or doorkeeper, guarding the entrance on this side. The figure has the usual lofty headdress and stands facing the spectator in a very aggressive attitude. The right arm rests on the hip and the left on a mighty club. The figure is shown wearing the usual ornaments including two serpents or nāgas. The doorkeeper on the eastern side of the facade is similar to the one just described, except that the pose is different. It faces towards the entrance and thus presents only a side view to the spectator. The floor of the temple stands about 4 feet above the natural level of the ground and, like so many of these early Pallava temples has no proper steps approaching the entrance. On plan the temple consists of a rectangular hall 22 feet in length, 24 feet in width and is 9 feet in height [Plate III (*c*)]. The ceiling is supported with four square pillars with corresponding side pilasters. In the back or south wall facing the north, are three large niches 4 feet deep. Cut in the floor and against the back wall of each niche, is a square socket-hole, indicating that a stone image once stood in each niche, forming three separate shrines. The position of the socket-holes clearly shows that images and not lingas stood in these shrines. A mutilated inscription on the outside of one of the pillars records that the temple was dedicated to the three gods Brahma, Siva and Vishnu. The serpent ornaments worn by the doorkeeper indicate that the leading deity enshrined in it was Siva, whose image occupied the central niche.

The name of the Pallava king who ordered this temple to be excavated is mentioned in the inscription as Vichitrachitta, which we know is a *biruda* of Mahēndravarman I. The alphabet is much like that of the inscription at Dalavānūr, and as both temples are similar in style and are situated within a few miles of each other, we may assume that the Mandagapattu temple was also excavated during the reign of the great Mahēndravarman I.

(4) *Pallāvaram.*—The old village of Pallāvaram is situated 2 miles south of the modern village and railway station of that name in the Chingleput district. To the east of the station is a hill known locally as the Pancha Pāndava Malai in which had been excavated a rock-cut Pallava temple. It is now in the hands of the local Muhammadans who have converted it into a mosque by adding mud and plaster walls to the interior and covering the temple in numerous coatings of whitewash.

On plan [Plate III (*d*)] the temple is similar to the one at Mandagapattu and consists of a pillared hall 32 feet in length, 12½ feet in width and about 9 feet in height. Cut in the back wall are five niches about 2½ feet square. These must have originally contained stone lingas or images. The roof is supported by two rows of pillars of the usual cubical kind, each row containing four pillars. The facade has five openings of equal size and is free from all ornament. A flight of steps leads up to the central opening. The cornice is a heavy projecting convex moulding but without the usual gable-window ornament.

The plan and the style of the facade is very similar to the Mandagapattu temple but the Pallāvaram temple has no figures of doorkeepers like the former. The pillar on the right side of the entrance has the octagonal portion of the shaft at the bottom instead of in the middle like the other pillars. It is curious that the masons should have made this mistake. Presumably this feature is due to accident and not intentional, and spoils the appearance of the facade. The shape of the upper portion of the shaft shows that it is not a later addition. Engraved all along the architrave of the facade and also along that of the inner row of pillars, is an inscription which is made up of a series of names which are evidently titles or *birudas* of a Pallava king (*Annual Report on Epigraphy for 1909, Part II, No. 14, page 75*). It is noteworthy that the first name in the series is "Sri Mahēndra-Vikrama," the same name, in fact, as that which appears in the inscription in the Trichinopoly temple. The form of the letters, too, is similar in both inscriptions; so there can be no doubt that it was Mahēndravarman I who had the Pallāvaram temple excavated in the early part of the seventh century.

(5) *Mahēndravadi* is situated 3 miles to the south-east of Sholinghur railway station in the Wālājāpet taluk of the North Arcot district. The village is inhabited by Vaishnava Brāhmans and possesses a fine tank. Close to the tank are traces of fort walls and within the enclosures is a large granite rock in the eastern face of which a rock-cut temple has been excavated. The facade faces the east and is plain in design and without the large panels containing bas-relief figures of doorkeepers at the ends of the facade, as at Dalavānūr and Mandagapattu [Plate IV (*a*)]. It has no carved projecting cornice, and this portion of the facade has been left unfinished. In the centre of the facade are two square pillars with side pilasters, the cubical portions of which are ornamented with conventional lotus flowers similar to those at Dalavānūr.

On plan [Plate IV (c)] the temple consists of a rectangular hall measuring 18′ 0″ long, 13′ 6″ wide and 9′ 0″ in height. The roof is supported by two pillars similar to and in line with those of the facade. Cut in the west wall and facing the east, is a small oblong shrine cell flanked by two doorkeepers. The shrine contains a modern image of Narasimha. The doorkeepers stand with their hands on their hips and face the front like those at Dalavānūr. These figures are much decayed by the weathering of the rock. The temple contains an important Pallava inscription engraved on the north face of the first pillar from the left of the facade. Dr. E. Hultzsch has given an account of this inscription in the *Epigraphia Indica*, Volume IV, pages 152 and 153. It records that "Gunabhara" excavated the temple which bore the name of Mahēndra-Vishnugriha (the Vishnu temple of Mahēndra) and that it stood on the bank of the Mahēndra-tataka (the tank of Mahēndra), situated in Mahēndrapura (the city of Mahēndra). The temple, the tank and the city were thus named after Mahēndra. The same name occurs in the Trichinopoly inscription, and Dr. E. Hultzsch is of opinion that the Pallava king who bore the surname of Gunabhara (the bearer of virtues) was Mahēndravarman I. The other princes named Mahēndra and particularly Mahēndravarman II seem to have reigned for a very short time or not to have reigned at all. Therefore, the Mahēndravadi temple may be attributed to Mahēndravarman I. The large tank near the village is no doubt the same as the one mentioned in the inscription and, if so, this too owes its origin to the Pallavas. This is one of the few Pallava temples dedicated to Vishnu.

(6) *Vallam.*—The little village of Vallam is situated 2 miles to the east of Chingleput railway station on the road to Tīrukkalukkunram. On the north side of the road is the village and hill of Vallam. There are three cave-temples excavated in the eastern face of the hill. The largest of them contains two Tamil inscriptions which are mentioned in *South Indian Inscriptions*, Volume II, Part III, pages 340 and 341. The oldest of them is engraved on the two pillars of the entrance and records that the temple was excavated by Skandāsana, son of Vasantapriyarāja and vassal of king Mahēndrapōtarāja who was surnamed "Gunabhara." Here there is no doubt concerning the name of the king, as the word Mahēndra is followed by Pōtarāja, *i.e.*, king of Pallavas. The surname "Gunabhara" is the same as that found in the inscriptions at Trichinopoly and Mahēndravadi. The late Mr. Venkayya has shown that in all probability, this Mahēndrapōtarāja of the Vallam inscription is identical with Mahēndravarman I (*Epigraphia Indica, Volume III, page 277*).

The two smaller rock-cut shrines are unfinished and unimportant. The larger temple has been converted into a modern Hindu shrine and its appearance has been thoroughly ruined in consequence. On plan, the larger temple is similar to the one at Mēlachēri, in the South Arcot district, and like the latter, has only two plain cubical pillars standing in the facade. Cut in the back wall is a little square shrine chamber facing the east and containing a cylindrical stone linga of the usual kind. On each side of the shrine entrance are two doorkeepers. Their pose is similar to those in the Trichinopoly temple except that those at Vallam have their tall headdress decorated with bull's horns, and in this respect are similar to some of the later figures of doorkeepers at the Seven Pagodas belonging to the Māmalla period. Cut in a niche on the south side of the facade is a large well executed image of Ganēsa, and on the northern side of

the facade is a crudely carved and much decayed female figure in bas-relief representing Jyēshtha. The Ganēsa figure appears to have been added at a later date. Between the openings in the facade are modern brick and plaster fillings and wooden doors, and the entire facade is covered in whitewash and its appearance is utterly spoilt, so much so, that it is useless to attempt to photograph it, as nothing of the original facade is now visible owing to these modern additions. It is a great pity, as it is an interesting and valuable ancient monument and one of the earliest Siva temples in Southern India.

(7) *Mēlachēri.*—At Mēlachēri, 3 miles north-west of the town of Gingee, in the South Arcot district, is a rock-cut shrine excavated in the western face of a small granite hill standing to the north of the village. It is known locally as the Maddilēsvara temple and is still in use as a place of worship. The rock-cut facade faces the west but is hidden from view by a modern brick and plaster mandapa attached to the front of it. In the centre are two square pillars, dividing the facade into three openings of equal size. Within is an entrance hall 19′ 9″ in length, 8′ 9″ in width and 6′ 8″ in height. Cut in the back or east wall, and facing the west is a small square shrine chamber containing a monolithic linga. This shrine measures 8′ 4″ × 8′ 7″ and is the same height as the entrance hall. The stone linga is cylindrical in form and together with its yoni pedestal stands 4′ 9″ above the floor level and is cut out of the solid rock. The temple contains no sculptures or ornamentation of any kind, but it does contain a Pallava inscription on one of the pillars which was discovered by Mr. Jouveau-Dubreuil in 1916 and published in his book "*Pallava Antiquities*, Volume I, page 66 ". This inscription records that the temple was excavated by king Chandrādityā but the date is not given. The name Chandrāditya is evidently a surname of one of the Pallava kings but we do not know which one bore this name.

It is impossible to photograph the facade owing to the modern additions which obscure it from view, but a plan and section will be found in Plate IV. Architecturally, this temple is in the style of Mahēndra and it has therefore been included here.

(8) *Singavaram.*—About one mile to the south of Mēlachēri is the village of Singavaram which contains a rock-cut temple which, in all probability, owes its origin to the Pallavas. It is known as the Ranganātha temple and contains a large rock-cut image of Anantasayana resembling the one in the Shore Temple at Mahābalipuram. The image, however, has been recarved at a later period. The rock-cut hall in front of the shrine chamber has square monolithic pillars of the usual kind ornamented with conventional lotus flowers. At each end of the facade is an image of a doorkeeper which mostly resemble those found at the entrance to the shrine chamber of the Dalavānūr temple.

Mr. Jouveau-Dubreuil makes the following remark concerning the name of this village. "It is very probable that Singavaram (that is to say Simha-puram) was the capital of Singapuranādu." This name is, therefore, very ancient and since the doorkeepers are in the style of Mahēndravarman I, we may assume that Singavaram was founded by Simhavishnu and that the temple was excavated either during his reign or that of his successor Mahēndravarman I." No Pallava inscriptions have been found

in the Singavaram temple, but that does not necessarily mean that none exist, because the surface of the pillars is hidden by the modern mandapa built up against the facade of the temple. As the temple is in use for worship, the priests object to having this portion of the building removed, so there will always remain some doubt as to who was the author of the original temple.

(9) *Tirukkalukkunram* or Pakshitīrtham, as it is called in Sanskrit, is a small town 9 miles south-east of Chingleput railway station on the road to the Seven Pagodas. The town is situated at the foot of the picturesque Vēdagirisvara hill and contains a large Siva temple, and another smaller Siva temple on the summit of Vēdagirisvara hill [Plate V (*a*) ]. The latter is approached from the south by a steep flight of stone steps which half way up, diverges east and west, forming a *pradakshina*, or processional path meeting at the top of the hill. The flight of steps which ascends the eastern side of the hill about 50 feet below the summit, passes a rock-cut Pallava temple known as the Orukal mandapa [Plate V (*c*) ]. This temple is excavated in the eastern face of an enormous rock which juts out from the slope of the hill on this side. The facade faces the east and is simple and severe in style. It has no carved projecting cornice and no large panels at the exterior ends of the facade containing figures of doorkeepers, and in this respect as well as on plan, it resembles the Pallava temple at Mahēndravadi. In the centre of the facade are two plain cubical pillars of the usual kind dividing the facade into three openings of equal size. The central opening is approached by a double flight of stone steps as the floor of the temple is about 5 feet above the natural ground level. On plan the temple consists of a hall 22′ 6″ in length, 17′ 0″ in width, and about 9 feet in height with a second row of pillars similar to and in line with those of the facade. Cut in the back or west wall is a small square shrine chamber 8 feet in length and 7 feet in width with a little doorway facing the east. The shrine contains a large cylindrical granite linga mounted on a yoni pedestal of the usual kind and the walls of the interior are free from ornamentation. As the floor of the shrine is about 3 feet above the level of the hall the shrine entrance is provided with a small flight of rock-cut steps. On each side of the shrine doorway, is a niche containing a crudely carved figure of a doorkeeper. The latter have only two arms and are portrayed with one hand resting on a huge club and the other on the hip. Their pose, style of headdress and position on each side of the shrine entrance indicate that they belong to the Mahēndra period. Above the shrine doorway is the usual heavy projecting cornice moulding but without the dormer window ornament, and below it two plain horizontal bands. Below the niches, on each side of the steps, the exterior base of the sanctuary is ornamented with two rows of simple plinth mouldings similar to those belonging to the shrine chamber of the Trichinopoly temple which it closely resembles. Standing figures in bas-relief of Brahmā and Vishnu flank the exterior sides of the sanctuary and are carved in panels on the back wall of the hall. Both figures have four arms and the image of Brahmā which is on the south side of the sanctuary is portrayed with a peculiar coiffure which is almost spherical in shape and unusual in style. The image of Vishnu is similar in style to figures of that deity portrayed in some of the later sculptures adorning the temples at the Seven Pagodas belonging to the Māmalla period. These two images appear to be later than the two doorkeepers guarding the entrance into the sanctuary. If so, the original temple must have been

dedicated to Siva and then at a later period, converted into a place of worship for the three gods of the Hindu Trinity—Brahmā, Vishnu and Siva. No ceremonial worship is conducted in the temple now, but pilgrims still bow before the linga which is believed to represent Siva, who according to the local *stalapurana* cursed two *rishis* dwelling on the hill and turned them into birds. These sacred rishi-birds are still held to visit the temple on the hill regularly at noon and receive morsels of cooked food from the hands of one of the priests.

Carved on the north and south walls of the main hall, one on each side and facing each other, are two life size figures of doorkeepers. They are duplicate images carved in high relief and elegant in form. They have only one pair of arms and each figure is portrayed with one hand raised in the act of adoration while the other hand rests on the hip. They have the usual tall headdresses and ornaments and resemble the two doorkeepers found on each side of the entrance into the sanctuary of the Dalavānūr temple.

An account of the inscriptions found in this temple is published in the *Annual Report for Epigraphy, Southern Circle,* for the year 1908-1909, pages 73 and 76. At first sight, the only inscriptions visible were a number of Dutch signatures of the 17th century, recording the visit of a party of Dutch officials from the neighbouring port of Sadras. These signatures filled every available space on the walls and pillars. Closer examination, however, revealed an early Tamil record engraved on the capital of one of the pillars in the back row. The beginning of this record is damaged, but from the end of it, which is fortunately in a good state of preservation, it appears that the inscription was never completed for reasons which are not apparent. However, the name Vātāpikonda Narasingapōttarasar, which occurs towards the end, clearly shows that the record belongs to the reign of Narasimhavarman I, the son of the great Mahēndravarman I. It will be remembered that it was Narasimhavarman I who defeated the Western Chālukyas and captured in 642 A. D. their capital Vātāpi, *i.e.*, Bādāmi in the Bombay Presidency. This conquest of Vātāpi secured for Narasimhavarman I, the Tamil title Vātāpikonda, *i.e.*, "who took Vātāpi." Unfortunately, the inscription does not tell us who excavated the temple or in fact anything about the temple, but the style of its architecture clearly denotes that it was excavated in the reign of Mahēndra though it is possible and, indeed, extremely probable, that the figures of Brahmā and Vishnu were added during the reign of the latter's son, perhaps at the same time as the inscription.

An inscription on the west wall of the strong room of the Vēdagirisvara temple at Tirukkalukkunram which was published by the late Mr. Venkayya in *Volume III of the Epigraphia Indica*, pages 277 to 280, records the interesting fact of a second renewal by the Chōla king Rājakēsarivarman Āditya I of a grant originally made to the temple of Mulasthana by the Pallava king Skandasishya and renewed by Narasimhavarman I. In all probability, the inscription in the Orukal Mandapa is a record of the renewal by Narasimhavarman I of the gift to the Mulasthana temple mentioned in the inscription of Rājakēsarivarman. It is, therefore, possible that the neglected linga enshrined within the Orukal Mandapa represents the original Mulasthana. In any case the Mulasthana temple to which Skandasishya (Skandavarman) made the grant was one of the earliest Hindu temples in Southern India and was situated at Tirukkalukkunram.

The Vēdagirisvāra temple on the summit of the hill is a very ancient structure in spite of its somewhat modern appearance due to later additions. The main shrine is built of three huge blocks of stone which form its inner walls. On these walls are carved bas-relief panels representing the following subjects :—

(1) On the west wall—Siva and Pārvati in the centre with the child Skanda seated between them representing Sōmaskanda with Brahma on the south and Vishnu on the north side of the central group. Below, near the feet of Siva is Mārkandeya.

(2) On the north wall—Yōgadakshināmūrti and near him the two *rishis* supposed to have been cursed by Siva and transformed into the sacred birds that are now held to be regular visitors to the hill.

(3) On the south wall—Nandikēsvara and Chandikēsvara with a weapon in hand. The Sōmaskanda panel carved on the back wall of the main shrine indicates that this temple is later than the Orukal Mandapa. On top of the hill a few yards distant from the steps leading up to the temple entrance and stuck in the ground by the side of the pathway is a granite pillar, or rather a pilaster, the base of which is decorated with one of the big conventional lions so familiar in temples built in the Rājasimha style. The presence of this pillar clearly denotes that there was once a Pallava temple on the hill belonging to the Rājasimha period. There is thus sufficient evidence to prove that Tirukkalukkunram was a stronghold of the Pallavas from the earliest times down to about the ninth century A. D.

(10) *Kilmavilangai.*—Another quaint little rock-cut monument which appears to belong to the early Pallava period is the shrine at Kilmavilangai in the Tindivanam taluk of the South Arcot district. It is cut in the northern face of a large isolated granite rock standing in a field just outside the village which is seven miles north of Tindivanam railway station. The shrine consists of a small cell five feet in height and three feet in width and faces north-east. It contains a crudely carved image of Vishnu carved on the back wall in high relief. This image is 4′ 4″ in height and has four arms. The left upper arm is raised holding a conch while the left lower hand rests on the hip. The right upper arm is raised with the hand holding a chakram and the right lower hand is shown in the *abhaya* or protecting pose. The conch and chakram are without flames of fire indicating that they were carved during the early period of Pallava history. The figure is represented wearing the usual lofty headdress and ornaments but with a curious short skirt or kilt which is unusual. The head, chest and hands have been anointed with oil by the villagers who work in the neighbouring field which gives these portions of the image an unpleasantly black and dirty appearance making a really good photograph impossible. The entrance is provided with narrow doorjambs hewn out of the rock. On the outer surface of each doorjamb is a crude representation in outline only and unfinished, of a standing doorkeeper. The latter appear to face the shrine and not the front. There are no inscriptions to guide one as to its origin, but there can be no doubt that it was excavated by the Pallavas somewhere about the 7th century. [Plate V (*b*).]

(11) *Bezwada.*—The Krishnā, or Kistna district, as it is now officially called, on the north side of the sacred Krishnā river and the neighbouring Guntur district on the south have always been favourite resorts of ardent devotees of religion from the earliest times. On the south side of the river the remains of Buddhist monuments, including the famous Amarāvati stūpa, are met with, but all of them, unfortunately, in ruins. In this district Buddhism appears to have come to an end about the beginning of the 7th century, when the Western Chālukyas obtained possession of the country from the Pallavas and drove the latter south. Hiuen Tsiang, the celebrated Chinese pilgrim and traveller, visited this district soon after this event and resided at Bezwada in a Buddhist monastery for several months in 639 A. D. From the account of the district which he has left us, it appears that Buddhism was already on the decline at the time of his visit. No doubt the conquest of the country by the Western Chālukyas helped in this, but Hiuen Tsiang does not expressly say so. There are no Buddhist remains at Bezwada now except a few sculptures which were collected in the neighbourhood and placed in the Bezwada Library some years ago. Most of these apparently came from Amarāvati. The oldest and most interesting ancient monuments to be seen at Bezwada to-day are the small rock-cut Hindu temples excavated in the eastern face of the Indrakila hill and those in the neighbouring modern hamlet of Mogalrājapuram. There are also similar remains at Undavalli on the south side of the river, the large rock-cut temple at Undavalli being of particular value and interest.

The origin of these temples is obscure and there is no actual proof that they are the work of the Pallavas, but their architectural style seems to denote that they were excavated by the latter and that they represent their earliest attempts in this direction before the Pallavas were driven south by the Chālukyas and executed similar but better works in the Tamil country. They possess no ancient inscriptions regarding their origin, but the style of the sculptures and mouldings and similarity of plan between some of these rock-cut temples of the Telugu country and those of the South indicate that they are both the work of the same race of people. The Telugu names appearing in some of the earliest Pallava inscriptions found in some of the rock-cut temples in the Tamil country excavated during the reign of Mahēndravarman I show that he originally came from the Telugu country and that it was there where he must have first got his taste for excavating temples out of the living rock. That it was Mahēndra himself who personally introduced the idea of excavating Hindu temples out of the natural rock instead of building them with bricks in the usual manner there cannot be any shadow of doubt. This has been conclusively proved by Mr. Jouveau-Dubreuil in his paper on the "*Conjeeveram Inscription of Mahēndravarman I,*" published in 1919. In this paper he gives an account of the inscription found in the triple-shrined Pallava temple at Mandagapattu in the South Arcot district which is particularly interesting and valuable. He states that the tenor of the inscription as translated into English is as follows :—" This is the temple caused to be constructed by the (king) Vichitrachitta for (the images of) Brahmā, Isvara and Vishnu, without (using) bricks, timber, metals or mortar."

Although short, much information is incidentally recorded. In the first place, the 'biruda,' or title Vichitrachitta or Vichitachittena, is a well-known 'biruda' of Mahēndravarman I, it also occurs in the Pallavaram inscription. Mr. Dubreuil informs us

that the word means in English 'curious minded.' In other words, 'original minded.' the inventor or originator of the art of carving Hindu temples out of the natural rock instead of building them in the usual way with bricks and lime, wooden pillars and roofs decorated with metal finials. The most casual visitor to the wonderful group of Pallava monuments at the Seven Pagodas must have noticed that all of the monolithic free-standing temples, locally known as "rathas," are obviously only stone models of buildings constructed of brick and mortar with timber-framed roofs decorated with copper-gilt ornaments like those referred to in the inscription quoted above. It is also equally clear that it was Mahēndra himself who introduced this new idea into Southern India with regard to rock-cut Hindu temples and that he had no intention of allowing his Tamil masons to claim the right of authorship ; otherwise, he would never have adopted such a 'curious-minded' biruda. The latter clearly shows that he was feeling exceedingly pleased with himself at the time and the results achieved in this direction by his Tamil masons perhaps under his own personal supervision. The inscription proves at any rate the direct influence that the Pallava kings had over the art of the period, also that structural temples, presumably Hindu, Buddhist and Jaina monuments alike, built of brick and mortar, with timber-framed roofs and walls, existed prior to Mahēndra's introduction of the rock-cut Hindu temple into Southern India in the early part of the 7th century A. D. This is a very important point, because, so far, no remains of such buildings have been discovered belonging to the early Hindu period of South Indian Architecture. If such buildings did exist, then all trace of them has since disappeared.

The rock-cut temples at Bezwada are excavated in the eastern and western slopes of the Indrakila hill. There is only one cave-temple on the western side and this is situated immediately above the Powder Magazine belonging to the Public Works Department and faces the waterworks at the foot of the hill. It is a fairly large natural cavern that shows signs of having been partly worked in order to convert it into a shrine, but apparently the work was never completed. It is of no particular archæological interest.

There are five excavations on the eastern side of the hill, but only two of these are interesting and both of them are situated in the quarry compound belonging to the Public Works Department. The other three shrines on this side of the hill have been converted into modern places of worship and are occupied by fakirs and others and are no longer of any interest to the antiquarian. As one enters the quarry compound from the south, the first excavation met with is a small two-celled shrine facing the east. It is unfinished and very much decayed. Two little shrine cells are cut in the back or west wall and each has a small porch in front. Over the shrine doorway, below the cornice, is a small *hamsa* or sacred goose frieze, so common at the Seven Pagodas. The cornice, too, is in the same style and decorated with the usual gable ornament. There are traces of the figures of doorkeepers at each end of the porch but they are too decayed to be of any interest. On the south side of the porch is a crudely carved image of Ganēsa, probably a later addition.

The second temple is known locally as the Akkanna Mādanna Mandapa and is situated about 300 yards to the north of the one just described and higher up the slope

of the hill. It is the largest and best rock-cut temple at Bezwada [Plate V (*d*)]. It is a triple-celled temple with a pillared hall or verandah in front and faces the east. The hall measures 48′ 4″ in length and 29′ 4″ in width and has twelve octagonal pillars which have neither capitals nor bases [Plate VI (*b*)]. The temple is free from ornamental mouldings or sculptural figures and the three small shrine cells are empty and unfinished. The latter indicate that the temple was dedicated to the three gods of the Hindu Triad, the central cell, which is a little bigger than the other two flanking it, having probably contained the Siva linga. The plan of the building is similar to that of the Pallava temple at Mandagapattu in the South Arcot district, except that the hall of the latter is not so large. The octagonal pillars are peculiar and quite unlike those usually found in Pallava temples anywhere. It contains no inscriptions so its origin is uncertain. However, the plan of the temple seems to indicate that it is a Pallava monument, a triple celled shrine dedicated to the Hindu Triad being one of the commonest types of plans of early Pallava temples.

Why this temple should be locally known as the Akkanna Mādanna Mandapa I do not know. Akkanna and Mādanna, according to the Dutch journalist Havart, were ministers of the Qutb Shahi kings Abdulla Qutb Shāh and Abdul Hassan. They were two brothers born of a very poor family but rose rapidly in rank in the service of Abdulla Qutb Shāh (1611—1672 A. D.), and appear to have maintained the same high position also under Abdul Hassan, the successor of Abdulla Qutb Shāh. However, their good fortune did not last very long. In 1685 A. D. Aurangazeb entered Golkonda with his army and plundered the house of Mādanna who was accused by the people of high treason. Under orders from the Sultan Abdul Hassan the two brothers, once the bosom friends of the king were murdered in a most ignominious manner. They were dragged along the streets in the presence of the people. Mādanna was beheaded and his head was sent to Aurangazeb, while that of Akkanna was trampled under the foot of an elephant. Their death appears to have occurred about November 1685 A. D. Abdul Hassan, who thought that he would now be quite safe was himself deposed and confined in Daulatabad Fort two years later.

(12) *Mogalrājapuram.*—This little village is about three miles to the east of Bezwada and surrounded by small hills on the north and south sides. There are three small excavations in the hill to the south-east of the village. Number one, a small unfinished triple-celled temple with a decayed pillared porch in front which faces the north, is excavated in the northern face of the hill. There is nothing remarkable about it and there is not much to discribe as it contains no sculptures or ornamentation. On plan, it consists of a hall measuring 26′ 6″ in length and 5′ 6″ in width. The facade has a curved cornice running along the front but is not decorated with the usual gable ornament. There are only two square pillars in front dividing the facade into three small openings of equal size. One of these pillars has decayed. Cut in the back wall are three small shrines each 7′ 6″ square on plan with narrow door ways facing due north. We may presume that these shrines once contained images of the three gods of the Hindu Triad. [Plate VI (*c*).]

On the southern side of the same hill are two more small excavations which may be conveniently numbered two and three as they possess no local names. Number 2 is

a very small affair, consisting of a porch 18′ 3″ × 19′ 9″ with two square pillars in the entrance and a little square shrine cut in the back wall measuring 7′ 4″ × 7′ 7″ and facing the south [Plate VI (*d*)]. It contains nothing of any interest. Number 3. is a little larger than the last and more interesting as it contains an object of worship which, however, does not receive any attention at the present day. The temple consists of a small rock-cut hall measuring 12′ 9″ × 15′, with two cubical pillars in front dividing the facade into three narrow openings. It has a heavy curved projecting cornice decorated with the dormer window ornament, the latter having spade-shaped finials similar to those appearing in the Pallava temple at Dalavānūr in the South Arcot district. Above and at the back of the cornice extending the entire length of the facade are two flat horizontal bands or fillets. Projecting from the lower band, which is wider and deeper than the upper, are two little square-headed projections simulating the heads of wooden beams supporting the flat roof over the hall. This curious feature also appears in the facades of the temples at Dalavānūr and Pallāvaram, which were both executed during the reign of the great Mahēndra. The cornice, the horizontal bands above it and the cubical pillars are all executed in the typical early Pallava style. On plan too, the temple closely resembles that of the Dalavānūr temple except that the latter has the main entrance at the side instead of in front. [Plate VII (*a*) and Plate VIII (*a*)].

Excavated in the back wall and facing south is a shrine cell six feet square on plan containing a small panel carved on the back wall in which is portrayed a crudely carved bas-relief figure of Dūrga.

On the east side of the facade and cut in the rock is a little niche about 4′ long and 2′ in height containing three little decayed bas-relief figures representing the three gods of the Hindu Trinity. On the west side of the facade is a corresponding niche which has been left unfinished. A few feet to the west of the latter is a figure of a warrior with a drawn sword roughly carved on the face of the rock and on the west side of the figure is an old Telugu inscription. The latter is much worn and only partly legible. I sent a copy of it to Mr. Krishna Sastri, the Government Epigraphist, and he kindly informs me as follows :—" The record is an early Telugu one of about the 8th or 9th century and refers to the stabbing of some individual. In the first line I can clearly read the name Chōla and in the third the words stabbed." The figure with the sword apparently is intended for a crude portrait of the individual who did the stabbing. The figure does not appear to have any connexion with the temple and belongs to a later period.

*Temple No. 4* is situated about a quarter of a mile to the west of the Dūrga temple and excavated in the northern face of another small hill that is now being used as a stone quarry. This temple is the largest and finest of the Mogalrājapuram group and contains some interesting scrulptural figures and ornament. It faces the north and on plan consists of a hall or portico measuring 31′ 4″ × 15′ 3″ and 8″ in height. [Plate VII (*b*) ]. Excavated in the back wall and facing the north are three small shrine chambers, the largest being in the centre and measuring 6′ square. The two smaller shrines flanking the central one contain raised rock-cut pedestals with socket holes for the reception of detached stone images. The central shrine has no pedestal projecting from the back wall and must have originally contained a stone linga mounted on a yoni

pedestal of the usual kind. The shrine chambers are now empty and free from all ornament. In the centre of the hall are four cubical pillars supporting the ceiling. The facade has two cubical pillars with corbel capitals dividing the front into three openings of equal size. These pillars are in the typical Mahēndra style and have the roll ornament on the underside of their capitals similar to those found in the Trichinopoly temple. The innerside of the upper cubical portions of the two front pillars are decorated with circular medallions filled with bas-relief ornament. One contains a figure of Vishnu and a recumbent elephant and the other Krishna being suckled by a *rākshasi*. A medallion on another pillar inside the hall contains a small figure of a *gandharva* surrounded by floral ornament. The latter is similar in style to one decorating a medallion on one of the cubical pillars in the Trichinopoly temple. The most interesting portion of the temple is its ornamental facade which resembles that of the Dalavānūr temple referred to above. On each side of the facade is a large niche containing a life-size figure of a doorkeeper. They face the front and are portrayed with one arm resting on a huge club and the other on the hip. Their lofty headdresses are decorated with bull's horns like those appearing in the figures of doorkeepers in the Vallam temple and certain monuments at the Seven Pagodas. Above the corbel capitals of the facade is a boldly projecting convex cornice decorated with three large simulated dormer windows. The central one contains a representation of the heads of Siva and his consort Pārvāti, the one on the western side has the heads of Vishnu and Lakshmi and the one on the eastern side the head of Brahmā with three faces. Above the cornice is a kind of frieze decorated with small figures of lions and elephants. The former are portrayed with lashing tails and in the act of attacking the elephants which have the trunks raised and extended as though trumpeting defiance at the lions. Carved on the face of the rock above this frieze is a life size bas-relief figure of Siva dancing, presumably in the form of Natarāja or as *Kālīka Tandava*. The figure is very decayed and the middle portion is missing. It originally had four arms and one foot is portrayed standing on the prostrate body of a demon dwarf. The presence of this indicates that the chief deity enshrined within the central shrine chamber was Siva, apparently in the form of a linga, while the two side cells contained detached stone images of Vishnu and Brahmā, respectively, representing the Hindu Trinity.

In front of the facade is a little open terrace. On the east side of which is a small panel containing a crude bas-relief figure of Ganēsa and three empty rock-cut niches. The style of the doorkeepers, the cubical pillars and the dormer window ornament decorating the cornice is typical of the Mahēndra period and there can be little doubt that this temple was excavated by the Pallavas. [Plate VIII (*b*)].

*Temple No. 5.*—At a short distance to the north-west of this Trimūrti temple is another isolated hill which is also in use as a stone quarry. Excavated in the western face of this hill is a small ruined temple facing the east. The temple consists of a pillared portico 21′ 4″ in length, 20′ 4″ in width and 8′ in height. [Plate VII (*c*)]. Most of the pillars, the shrine doorway and the facade are broken and in ruins. Cut in the back wall and facing the east is a small oblong shrine cell measuring 6′ by 3′ now empty and deserted. Carved in a small panel between two slender pilasters on the north side of the shrine entrance is a bas-relief figure of a two-armed doorkeeper holding a drawn sword in the right hand and resting the other arm on a curved shield. It is a most unusual

form of doorkeeper but resembles a similar figure appearing in the rock-cut temple at Siyamangalam. The little pilasters on either side of the panel are similar to those in the Trichinopoly temple. The south side of the shrine entrance was never finished and is much broken and decayed. The hall originally had six cubical pillars of the usual type with corresponding side pilasters. Carved on the base of the pilaster standing at the southern end of the facade is a bas-relief ornament representing a vase tied cross-wise with ribbons with a kind of floral ornament issuing from the mouth of the vessel [Plate VII (*d*)]. It is a design that frequently appears on Buddhist monuments and also apparently on Pallava coins (*vide* the illustration given on page 207, *Oxford History of India*, by Vincent Smith). The pillars of the front portion of the hall are carved with horizontal beams supporting the roof. Along these beams are two sculptural friezes, one on each side. One represents a row of fat little dwarfs carrying a heavy garland and the other has a row of sacred geese. [Plate VII (*e*)]. Both of these designs occur frequently in the ornamentation of Pallava temples at the Seven Pagodas. The outer portion of the facade is hopelessly ruined and much of it is missing, a small portion of the cornice, however, exists at the northern end and this is decorated with a row of little dwarfs in high relief but without the garland.

(13) *Undavalli.*—The great rock-cut temple of Anantasayana at Undavalli in the Guntur district is situated on the south bank of the Krishnā river opposite to Bezwada and can be reached by boat from that place or from Tadepalle, the next station to Bezwada on the Guntur line. The temple and a few minor excavations and crude rock carvings are excavated in a rocky hill about two miles north-west of Tadepalle station and face in a north-easterly direction towards the river and the Kistna district beyond. A description of the big temple appears in Fergusson's " *Cave Temples of India* ", Chapter IV. The few inscriptions discovered at Undavalli throw no light on the origin of the temple. The earliest is an old Telugu record of about the 9th century A. D. engraved on the front surface of the unfinished cornice of the facade of the ground floor. It is incomplete and records nothing of any interest except the date, which is later than the age of the monument. Another record shows that the temple was in good order and well patronised by the Reddi chiefs of Kondavīdu in the Guntur district during the 14th century and a record from the South Arcot district indicates that the great Vijayanagar king Krishnarāya visited the temple and bestowed gifts upon it in the 16th century. These inscriptions show that the temple was called Anantasāyigudi or Anantasyanagudi in the middle ages and contains in its second storey a decayed colossal image of Anantasayana (Vishnu lying on a serpent couch), with his attendant deities (Plate XII). In the hall adjoining the sanctuary containing the great image of Vishnu are a number of figures carved on the back wall representing devotees, which by their appearance confirm the statements made by the local villagers, that they are Vaishnava Alvārs and appear to be later additions. Since the inscriptions give no information regarding the origin of the temple its approximate age can be ascertained only from its architectural style.

The temple [Plate XIV (*a*)] consists of a ground floor and three upper storeys hewn out of the natural rock. (Plates IX to XI). It has a frontage of about 90 feet in length and rises to a height of 50 feet from the ground level. The ground floor is an unfinished excavation representing a low pillared hall and facade with eight square

pillars dividing the front into seven openings or doorways of equal size. The excavations have been carried inward to various depths, leaving portions of three rows of massive square monolithic pillars in line with those of the facade. On the outer face of the latter is engraved the Telugu inscription of the 9th century mentioned above.

The first storey occupies a very much greater area than the ground floor. On plan (Plate IX) it seems to have been designed as a triple-celled shrine which in all probability, was originally dedicated to the Hindu Trinity in spite of the fact that most of the sculptural figures contained within represent Vaishnava deities and legends. On the north side is a small attendant shrine adjoining the main excavation, but not apparently part of the original design. The central shrine is the largest and consists of a small rock-cut shrine chamber about 10 feet square on plan with a pillared hall about 29 feet square in front, the roof of which is supported by four rows of massive square monolithic pillars. The style and ornamentation of the cubical portions of these pillars, their bracket capitals decorated with the roll ornament on the underside, are similar to those found in the Trichinopoly temple and obviously belong to the same period. The cornice of the facade is decorated with a frieze of geese below and the gable-window ornament above. The shrine chamber is empty ; but it contains a rock-cut pedestal with a socket hole for the reception of a stone image or linga. On each side of the shrine entrance, carved on the back wall of the hall are figures in panels representing incarnations of Vishnu. They are of late mediæval date and of no artistic merit, having been probably added during some local revival of the Vishnu cult. The facade has four massive pillars dividing the front into five openings with a small flight of steps leading up to the central entrance. The southern end of the facade is decorated with a crudely carved panel representing an elephant uprooting a tree. A narrow flight of rock-cut steps leads up from the interior of the central hall to the second storey but there is no communication between the first storey and the ground floor. The little shrine on the south of the central one consists of a small rock-cut cell about 10 feet square with a small four-pillared porch in front. The shrine chamber is empty and the panels on each side of the shrine doorway are broken and decayed and contain no sculptural figures. The facade has two pillars of the usual kind, and three openings and steps leading up to the front entrance. The small shrine on the north side is similar to the one on the south side in size, style and on plan but it contains two carved figures of doorkeepers in panels, one on each side of the shrine entrance. These two figures are in the Pallava style. The plan of the first storey seems to indicate that it was originally designed as a triple-celled temple similar to the one at Mandagapattu [Plate III (*c*)]. Both on plan and in style it appears to be a typical Pallava monument of the Mahēndra period.

On plan (Plate X), the second storey consists of a large pillared hall 28 feet in width and about 50 feet in length with a little empty rock-cut shrine cell about 12 feet square at the southern end and an oblong sanctuary at the northern end containing the colossal image of Anantasayana mentioned above. The central hall contains four rows of massive square pillars of the usual kind and similar to those belonging to the first storey. Their cubical portions are decorated with lotus medallions, floral designs and a few Vaishnava figures. The bases of two of the pillars of the facade are decorated with little figures of lions. The latter are represented with one fore paw raised, erect heads and

gaily carried lashing tails. The bases of some of the other pillars are decorated with a vase ornament similar to that illustrated in Plate VII (*d*). The lions and vase ornament are similar in style to those appearing on certain coins which have been attributed to the Pallavas (*vide* Vincent Smith's *Early History of India*, Plate I, No. 16). The back wall of the central hall is decorated with the Vaishnava Alvārs and other figures already mentioned. But there are also a number of Saiva figures portrayed showing that both deities were venerated in the same temple.

The principal image in the temple is the huge image of Vishnu lying on the serpent illustrated in Plate XII. This drawing was made many years ago when the figure was not so decayed or maltreated as it now is. It was no doubt originally covered with plaster and the details executed in that material. A similar figure exists in the shrine attached to the big Siva temple at Mahabalipuram known as the Shore temple and it also occurs in a large bas-relief panel in a Siva temple close to the Lighthouse at the same place. This big image of Anantasayana and the Vaishnava bas-reliefs have led some authors to believe that the temple was originally dedicated to Vishnu. But in Pallava monuments it is not uncommon to find an image of Vishnu, particularly in the form of Anantasayana, located in a Siva temple. The style of the doorkeepers, panels and niches containing Saiva figures, and the group of rock-cut miniature Siva temples containing lingas on the hill close by all indicate that Undavalli was a stronghold of the linga cult in the seventh century in spite of the presence of Vaishnava figures in the big temple.

The facade is in the same style as that of the first floor and has an open terrace in front commanding a beautiful view of the river and country beyond. At the northern end of the terrace is a flight of rock-cut steps leading up to the top storey and at the southern end a group of decayed figures carved in the round representing a life size male human figure seated in the usual conventional cross-legged manner of Jain and Buddhist images and two big lions, one on each side of the central figure. The latter is now headless and too decayed for identification. The group appears immediately above the cornice of the little Siva shrine below belonging to the lower storey and therefore seems to relate to the latter rather than to the terrace above. It does not appear to be a representation of any particular deity and has only one pair of arms. In all probability, it was intended as a portrait image of the saintly king who executed this great work. We know that Mahēndra installed a portrait image of himself within the Trichinopoly temple and the socket-hole for that image still exists, so there is no reason why the king or ruler who ordered the Undavalli temple to be made may not have done likewise. The figures of lions on the bases of some of the pillars in the same storey, also those found on early Pallava coins, seem to show that the big lions flanking this image denote that it represents a royal personage and the founder of the temple and is not a representation of a deity.

The third or top storey is unfinished. It consists of an open terrace and a closed-in facade decorated with little plasters and provided with three doorways in front giving access to three little unfinished rock-cut cells. Had it been completed it would have taken the form of a triple-celled temple dedicated to the Hindu Triad. It contains no carvings or images and is of no particular interest. In all probability, it was excavated it a later date than the lower storeys.

Along the foot and sides of the same hill are four small unfinished rock-cut temples and a few crudely carved rock-sculptures. The largest of the four temples is a triple-celled shrine and the rest are single. They are all unfinished but on plan and in style they are similar to the shrines located in the big temple and belong to the same period. Their pillars, figures of doorkeepers and cornices, where they exist, are in the Mahēndra style and appear to belong to that period. They contain no inscriptions. One little group of Saiva memorial shrines cut in the face of the rock are interesting and are illustrated in Plate XIII. They are similar in style to certain rock-cut representations of miniature temples occurring at Mahabalipuram which will be referred to again later on. The Undavalli temple is not a single rock-cut edifice dedicated to Vishnu but three distinct temples excavated one above the other in the same rock and similar in this respect to the group of Pallava temples at Bhairavakonda in the Nellore district to be described later on. The ground floor is unfinished, the first storey is a triple-celled temple originally dedicated to the Hindu Trinity, the second storey in a Siva temple similar on plan to the Trichinopoly temple only having a sanctuary at its northern end containing a large image of Anantasayana and the top storey would have been another triple-celled temple if it had been completed. On plan and in style they represent three temples of the Mahēndra period excavated one above the other in the same rock.

(14) *Bhairavakonda.*—While at Udayagiri in the Nellore district in December 1920, I was fortunate in discovering an important and hitherto unknown group of rock-cut temples excavated in a rocky hill locally known as Bhairavakonda, 28 miles north-west of Udayagiri and a difficult place to reach owing to lack of roads in this part of the district. The temples are situated at the upper end of a picturesque ravine down which a little stream flows over rocks and boulders to the plains below. At the eastern end of the ravine, standing on a big granite rock which slopes down to the stream, is a small stone-built temple set up over a boulder on which is carved a crude image of Bhairava [Plate XIV (*b*)]. It appears to be an ancient little structure and is in use as a place of worship, but it is of no particular archæological interest. Just below it, cut in the western face of the rock and facing the stream is a group of little rock-cut memorial shrines set up by pious devotees to commemorate their visit to this holy spot. They are very small, about 2 feet square on plan and 3 feet in height and most of them contain little lingas hewn out of the natural rock. The only one of any real interest is situated at the south end of the sloping rock. This one has two carved panels, one on each side of the entrance to the shrine which contains a small rock-cut linga and an inscription over the little doorway. One panel contains the figure of Brahma and the other a four-armed figure of Vishnu. I had estampages taken of all the inscriptions found at Bhairavakonda and forwarded the same to Mr. Krishna Sastri, the Government Epigraphist, for examination and report. He states that the inscription over the entrance of the little memorial shrine is a record of the early part of the ninth century and records that the shrine was founded by a princess named Lōkama, daughter of a prince named Rājapōrēri grand-daughter of Goyindapōrēri. He is of opinion that the suffix *prōrēri* suggests that the princess may have been a member of the Telugu-Chōla family which flourished in the surrounding country about this period.

On the other bank of the stream, facing the little Bhairava temple, are eight rock-cut temples and a number of little rock-cut memorial shrines like those just described

[Plate XV (*a*)]. The temples are similar in style to rock-cut monuments of the Pallava period, but most of the memorial shrines appear later and the inscriptions show that many of them were excavated long after the temples were founded. It is obvious from their architectural style that some of the temples are much older than others. The earliest are similar in style to monuments belonging to the Mahēndra period and the later examples similar to those of the Māmalla period and bear a remarkable resemblance to some of the rock-cut temples at the Seven Pagodas. On purely architectural grounds, they appear to range in date from the 7th to the latter part of the 8th century, and rank among the earliest Hindu temples yet discovered in Southern India. The inscriptions range from the 7th to the 10th century and mostly refer to the memorial shrines founded by pilgrims and not to the temples ; so they are not of much use in tracing the origin of the latter. Some of the older records were so fragmentary and decayed that Mr. Krishna Sastri reports that he was unable to make anything of them. In some places, usually on the surface of the rock separating two temples, the space is honeycombed with these little memorial shrines, and it is usually at such spots that the inscriptions occur—a circumstance which makes it impossible to know which shrine or temple the record refers to, as they are all so close together forming one group.

There are eight temples and all of them contain stone lingas showing that they were dedicated to Siva and most of them face the east. The lingas are of medium size, cylindrical in shape, polished and most of them are made of black basalt, which must have been brought from a distance as there is none in the neighbourhood. The yoni pedestals, which are hewn out of the natural rock, are square on plan and usually about 18 inches in height. The linga is fixed in a round hole cut in the centre of the upper surface of the pedestal. The shrine cells are small and plain, usually about 6 feet square on plan and 6 feet in height. On each side of the shrine doorway is a large panel or niche containing a life-size figure of a doorkeeper leaning on a huge club. All of these figures are two-armed indicating their early origin. The pose and style of these large figures, the headdress, including the bull's horns worn by some of them, the curious arrangement of the hair, extending outwards from each side of the face in a circular mass resting on the shoulders, the body ornaments and the huge clubs, are similar to those found in early Pallava monuments at Trichinopoly, Dalavānūr, Mandagapattu and elsewhere. The bull's horns worn as a headdress appear to be a feature peculiar to Pallava art. It is a common form of headdress in some of the sculptures at the Seven Pagodas and is also met with in the figures of doorkeepers of the Pallava temples at Vallam and Mogalrājapuram. At the Seven Pagodas a few years ago I found buried in the sand, one just outside the western shrine of the Shore temple and the other outside the small Siva temple next to the Durga temple at the Five *Raths*, two life-size stone heads of Siva decorated with bull's horns and carved in the round. Projecting downwards from the neck was a stone tenon indicating that these heads were once set up in shrines in place of the usual lingas. These horns and the strange manner of dressing the hair suggests that some peculiar Saiva cult flourished during the Pallava period. Another feature about the Bhairavakonda temples, which is very characteristic of Pallava monuments, is the presence of bas-relief images of Brahma and Vishnu carved in panels on each side of the shrine doorway which is guarded by the big doorkeepers mentioned above. Unlike the doorkeepers, these two figures are always four-armed. The image

of Brahma appears on the proper right or south side of the shrine containing the linga and Vishnu on the north side, the three apparently representing the Hindu Trinity. But the important position given to the linga shows that Siva was the chief object of worship, Brahma and Vishnu being regarded as minor deities. These two deities occupy the same subordinate position in the bas-relief panels representing Sōmaskanda found in Pallava temples of the 8th century at the Seven Pagodas, Panamalai, Conjeeveram and elsewhere. In the later and more ornamental temples at Bhairavakonda, we have the cornice decorated with the gable window design and a frieze of fat little dwarfs below it and lion pillars with bracket capitals carrying the architrave spanning the facade, just as we find them in many of the temples at the Seven Pagodas. When the Pallavas became dispossessed of their Telugu province by the Chālukyas in the early part of the 7th century and were driven south, they must have passed through that region which is now called the Nellore district and it is probable that this area formed a frontier between the two countries for some years as the Pallavas never regained their northern province although their empire continued to flourish in the south. The architectural style of the earlier temples at Bhairavakonda clearly indicates that they were excavated in the 7th century or thereabouts, and as we know that the Pallavas must have occupied this part of the country about this period at least for a time, and the fact that both on plan and in design the temples are similar to Pallava monuments discovered elsewhere, it is reasonable to assume that the earlier temples at least are the work of the Pallavas. As there are eight temples all of which are dedicated to Siva and have no special names, it will be necessary to number them 1 to 8 in describing them below in detail.

*Temple No. 1* is the first one the visitor sees on approaching the group from the plains and is excavated at the northern end of the granite rock in which they are all located close together. It faces the north, while all the rest face the east. The face of the rock at this point takes a turn to the north, so the stone masons had no alternative but to excavate the temple facing the same direction. It is a very small temple, plain and severe in style and appears to be one of the oldest in the group [Plate XV (*b*)]. It consists of a small plain shrine chamber 5½ feet square and about 6 feet in height containing a black stone linga of the kind already described. In front, hewn out of the rock, is a little open terrace 11½ feet in length and 5½ feet in width. In the centre of the terrace facing the linga is a small stone bull. On each side of the shrine doorway facing the front is a large panel containing a life-size sculptural figure of a doorkeeper leaning on a huge club guarding the entrance. They are typical Pallava figures like those already mentioned and the one on the west side of the entrance is portrayed wearing the horned headdress referred to above. On each side of the doorkeepers is a smaller niche facing the front. One contains a bas-relief figure of Brahma and the other of Vishnu. Both figures are of the four-armed type already mentioned and appear later in style than the doorkeepers, the niches too are badly cut and unsymmetrical giving the work the appearance of being a later addition. Similar figures of Brahma and Vishnu appear on the front wall of the shrine chamber of the Pallava temple known as the Orukal Mandapa at Tirukkalukkunram, and there, too, they have the appearance of having been added to the original temple at a later period. Although these two figures are always portrayed four-armed, the attributes held in the hands are shown without flames of fire, a fact

which indicates their early origin. The temple has no cornice or ornamental mouldings. Two narrow flat bands run along the architrave spanning the facade and two broad vertical bands enclose the big doorkeepers in niches. Three square socket holes cut in the outer edge of the floor of the terrace in front of the shrine indicate that the open terrace was once covered with a thatched roof supported on wooden pillars. Some of the temples at the Seven Pagodas also had the same arrangement when not provided with rock-cut pillared porches or verandahs in front of the shrine cell. Cut in the base of the vertical rock forming the west enclosure wall of the roofless terrace is a little niche containing a cross-legged seated figure holding an axe, which is apparently meant to represent Siva. On the other side of the terrace are two similar little niches—one contains an image of Ganēsa and the other once held a small linga. These three memorial niches and two crude outlines of worshippers carved on the inner sides of the doorjambs of the shrine entrance are evidently later additions ; presumably executed by devotees to the temple to commemorate their visit. The temple contains no inscriptions. On purely architectural grounds, it appears to be an early Pallava monument of about the 7th century A. D. [Plate XVI (*a*)].

*Temple No. 2* is located within a few feet east of No. 1 and stands at a slightly higher level above the stream which flows past the group of temples [Plate XVI (*b*)]. Both on plan and in design it is similar to No. 1 and belongs to the same period. The little rock-cut shrine cell is about 4½ feet square on plan and contains a black stone linga, a trifle taller and thinner than the one enshrined in No. 1. On each side of the shrine doorway are the usual doorkeepers leaning on big clubs guarding the entrance. They are similar in style to those belonging to No. 1 but without horns to the headdress. The facade is only 8 feet in width, so there is no room for any extra panels containing images of Brahma and Vishnu as in No. 1. In front is an open terrace hewn out of the rock measuring 8 feet square, in the centre of which was once a small stone bull facing the shrine entrance. On the north side of the terrace is a little niche containing a tiny cross-legged seated figure apparently meant for Siva and a corresponding niche cut in the opposite wall containing an image of Ganēsa. Just below the floor level of the terrace cut in the face of the rock and facing east is a group of little memorial shrines similar to those on the opposite bank of the stream already described. They extend northwards in a row nearly up to the temple No. 1. Cut in the face of the rock at this spot I found four inscriptions apparently relating to the memorial shrines and not to the temples. Two of these records were too fragmentary and decayed for decipherment and Mr. Krishna Sastri was unable to make anything of them. Of the other two, one gives the name of a shrine as " the prosperous Dāmodharēsvara shrine ", but it is not clear which particular memorial shrine is referred to. The other record reads as follows :—" The abode of the glorious Bramisvara (is the work of) Chāmāchari, of Dhirukamthi ". This apparently refers to the biggest memorial shrine in the group as it is the only one which is ornamented with a figure of Brahma on one side of the little entrance and Vishnu on the other. I also sent estampages of these inscriptions and photographs of the temples to Mr. G. J. Dubreuil of Pondicherry requesting him to favour me with his opinion concerning their age and origin. He states as follows :—" Between temples Nos. 1 and 2, we have a few letters engraved in the Pallava-grantha

alphabet of the time of Mahēndravarman I recording the name *Srī Brahmīsvaravishnu, i.e.*, the shrine of Brahma, Isvara and Vishnu but the last syllable *nu* and the following letters have been erased and in their place we have another inscription of a later period recording that the temple was made by Chāmāchāri of Dhīrukamthi. The imposture is very visible and there is no doubt that this man has defaced a very beautiful Pallava inscription by appropriating to himself the merit of the work. Indeed, the name of the shrine is written in very carefully traced Pallava characters, but after the name of Vish(nu), the letters of the inscription are rough, badly engraved and in Chālukya style of alphabet. Moreover, according to the original Pallava inscription, the shrine was dedicated to the Hindu Trinity, Brahma, Siva and Vishnu, and we know that the Mandagappattu temple was dedicated to these three deities, but Chāmāchāri makes the new text read as if the shrine was dedicated to the dual god *Brahmisvara* in place of the Trinity, which is another proof that the dedication of the shrine by Chāmāchāri is a forgery. So the inscriptions and the sculptures agree concerning the fact that the temples at Bhairavakonda were begun by the Pallavas in the reign of Mahēndravarman I and finished in the time of the Chālukyas." It is therefore clear that the earlier examples at Bhairavakondà were begun about 600 to 610 A. D. in the reign of Mahēndra and the work interrupted by the Chālukya invasion.

*Temple No. 3* is similar to No. 2 both on plan and in design and faces the east. The shrine cell is about 5 feet square on plan, and contains a small linga of the usual kind. The shrine doorway is guarded by two life-size doorkeepers leaning on huge clubs and the one on the north side has the horned headdress mentioned above. In front is a small terrace 9½ feet in length and 6 feet in width and is without the stone bull facing the entrance. Like No. 2 the facade is fully occupied by the doorway and the two big doorkeepers on each side of it, so there is no room for any additional panels containing figures of Brahma and Vishnu as we find in No. 1. It is strange that these smaller four armed images of Brahma and Vishnu only appear in these old Siva temples when the facade happens to be wide enough to accommodate them. This seems to indicate that they really are later additions as suggested above, otherwise, the sculptors would have surely designed the original temple with sufficient space on each side of the entrance to accommodate these two figures. The rock-cut side walls of the roofless terrace contain two little niches or panels, one on each side and facing each other. The one on the north side contains a little cross-legged figure of the kind already described and the other a figure of Ganēsa, both of which are probably later additions. The overhanging projecting rock above the facade and the outer edge of the terrace floor are provided with socket holes for wooden pillars and beams to support a thatched roof. The temple contains no inscriptions. [Plate XVII].

*Temple No. 4* faces the east and is in the same early style as Nos. 1, 2 and 3, but inferior in workmanship and unfinished. The small rock-cut shrine cell measures only about 4½ feet square and contains a small black stone linga. Carved on the back wall of the cell, immediately behind the linga and facing the east is a large bas-relief representation of the head of Siva with three faces. It is probably a later addition. The doorkeepers are inferior in workmanship but appear to belong to the same early period as those already described and the one on the north side of the entrance is portrayed

wearing the horned headdress. In front of the shrine is the usual little roofless terrace also unfinished; it is 13 feet in length and 4 feet in width. As the facade has plenty of length, an attempt has been made to provide additional niches on each side of the door-keepers. There are two niches on the north and one on the south side, but all are empty and obviously later additions. The temple contains no inscriptions. [Plate XVIII (*a*)].

*Temple No. 5* is situated immediately above No. 4 and faces the east and is without any proper approach. It appears a trifle later and is more ornamental in style than those just described, but on plan it is similar to the others though provided with a small porch supported by two rock-cut pillars in front. The shrine cell measures about 6 feet square on plan and contains a linga of the usual type. On each side of the entrance is a big doorkeeper leaning on his club. These two figures are in the same style as those already described but better executed. As there is plenty of space between the door-keepers and the ends of the facade, a four-armed image of Brahma appears in a panel on the south and one of Vishnu on the north side of the shrine entrance. The little porch is 15 feet in length and 4½ feet in width its rock-cut roof being supported on two pillars, square in section with cushion-shaped capitals carrying brackets which support the architrave and cornice above. The cornice is decorated with the gable window ornament and below it is a frieze of little dwarfs. The simulated roof line of the facade is decorated with little figures of lions and griffins in pairs, similar to those found in some of the rock-cut temples at Mogalrājapuram near Bezwada. In front is the usual roofless terrace in the centre of which is a small rock-cut bull facing the shrine entrance. The south wall of the terrace has a little figure of Ganēsa and the north wall one of Siva both in small panels like those already described. Cut on the front surface of the cubical portions of both pillars are four short inscriptions concerning which Mr. Krishna Sastri gives the following account :—

(*A*) *Sri Tribhuvanādityan.*—Evidently the biruda of a Chālukya king.

(*B*) *Srī Dērlugumtham āchārlu pani kōsiri.*—" This is the work cut by the famous Āchārlu of Dērlugumtham." It is not unlikely that Dērlugumtham is identical with Dhirukamthi mentioned in the inscription relating to the memorial shrine below temple No. 2.

(*C*) *Däkerami* (*for Dākarēmi*).—This term often occurs in the Draksharama inscriptions as the old name of that place.

(*D*) *Srī Nāra-narēndrundu.*—" The glorious king Nāra." Presumably, the name of a Chālukya king.

No dates are given and it is not quite clear from inscription (*B*) whether Āchārlu (the sculptor) of Dērlugumtham excavated the entire temple or was merely responsible for the images of Brahma and Vishnu, which have the appearance of being later additions to the original edifice. Mr. Krishna Sastri states that the name Achārlu (with the honorific plural termination) given to the sculptors in these records, shows clearly the great veneration in which they were held at the time. The term *āsāri* used to-day as an attribute of the artisan class is due to the defective Tamil pronunciation of the Sanskrit word Achārya. It shows that the " dignity of labour " was better appreciated in those early times than it is in India to-day. [Plate XVIII (*a*)].

*Temple No. 6* faces the east and is similar on plan to No. 5. The shrine cell is about 5 feet square and contains a linga of the usual kind. On each side of the entrance is a large figure of a doorkeeper leaning on a club, the one on the north side wearing the horned headdress already referred to. The porch is 12½ feet in length and 3½ feet in width ; so, as there is plenty of room for additional figures, we find a four-armed bas-relief image of Brahma on the south and Vishnu on the north side of the entrance. The figure of Brahma is smaller than the one of Vishnu and the base of the former is higher than that of the latter, giving the figures an unsymmetrical appearance as though they were an after-thought, and introduced after the original design had been executed. The cornice of the facade is damaged and unfinished and is without the gable ornament but below it is a frieze of little dwarfs. Two square pillars with bracket capitals decorated with conventional lions support the architrave spanning the facade. In front is a small open rock-cut terrace and the usual panels containing little figures of Ganēsa and Siva, respectively, and engraved on the north wall of the terrace above the little figure of Siva is an inscription the meaning of which is unintelligible. Cut in the outer portion of the rock separating this temple from No. 7, is a niche apparently a memorial shrine, containing a little rock-cut linga similar to those already mentioned. [Plate XIX (*b*)].

*Temple No. 7* is the best finished and most ornamental temple in the group and appears to be a century or so later than Nos. 1 to 4 and bears a striking resemblance to some of the rock-cut monuments at the Seven Pagodas. On plan it is similar to the one just described and has a small shrine cell **5½ feet** square containing a linga of the usual kind and a porch 15 feet in length and 5 feet in width, supported in front by two rock-cut pillars. On each side of the entrance is a big doorkeeper resting on a club ; these figures are life size, well executed, and the one on the north side is portrayed wearing the horned headdress while the one on the south side wears a curious flat turban and short locks unlike any of the other doorkeepers here or those found in Pallava monuments elsewhere. On the south side of the facade is an image of Brahma and on the north one of Vishnu. These two figures are similar to those already described, but in this case they appear to be part of the original design as there is nothing about them to indicate that they are later additions like some of the others mentioned above. The facade is quite ornamental and in a good state of preservation. The curved projecting cornice is decorated with four little horseshoe-shaped gabled windows and a frieze of fat little dwarfs below it. The simulated roof line above the cornice is ornamented with three horizontal bands extending the entire length of the facade, a feature which we find in the facades of the Pallava temples at Dalavānūr, Pallāvaraṃ and Mogalrājapuram. Three pairs of little lions and griffins in the act of attacking each other are portrayed along the top of the cornice which is similar in style to the one adorning temple No. 5 and is also found at Mogalrājapuram. The little window openings of the simulated gables are each filled with the head of a five-hooded nāgā figure with a human face portrayed peering through the opening. Supporting the architrave and ornamental cornice of the porch are two cock-cut pillars with big lion basses, square shafts, and cushion-shaped capitals carrying brackets decorated in front with conventional lions in a squatting attitude and very ugly to look upon. The central portion of the shaft is decorated with a pretty beaded festoon design often met with in Pallava monuments. The shaft of the pillar rests

on the head and neck of the big squatting lion that forms the base of the pillar. These lions are portrayed with their tails carried upwards and twisted into a spiral like the figure eight and are similar in style to the lion bases adorning the pillars of most of the monuments at the Seven Pagodas. Engraved along the front of the architrave and on the cubical portions of the shafts of the pillars are three short inscriptions. Two record merely the names of two ascetics named Srīsailamuni and Anantajyōti respectively who visited the temple about the 10th century. The third record is as follows:— *Srī Karuvadi āchārla kōsina paniyu.* " This is the work cut by the famous Achārlu of Karuvadi ". No date is given, but the record seems to indicate that the sculptor claims to be the author of the entire work. In the centre of the open terrace in front of the porch is a small stone bull facing the entrance and little figures of Ganēsa and Siva carved in panels on the north and south walls respectively and which are similar to those already described. [Plate XX (*b*)].

*Temple No. 8* is situated next to No. 7 and faces the east. [Plate XIX (*d*)]. It is the last one in the group and similar in style and on plan to No. 7. The shrine cell measures about 5 feet square and contains a linga of the usual kind. In front is a pillared porch measuring 12 feet in length and 3½ feet in width. The shrine entrance is guarded by life-size figures of doorkeepers of the usual kind, the one on the north side being portrayed wearing the horned headdress mentioned above. Bas-relief figures of Brahma and Vishnu of the type already referred to appear on each side of the entrance. The style of the cornice is similar to that of No. 7, but it is unfinished and slightly damaged. The little human heads portrayed peering through the gable openings have no nāgā hood as in Nos. 7 and 5. Below the cornice is the usual frieze of fat little dwarfs. The two pillars are similar to those belonging to No. 7 already described. In front is the usual little terrace with the remains of a bull in the centre facing the entrance, Ganēsa on the south and Siva on the north side similar to those already mentioned. The temple has no inscriptions, but evidently belongs to the same period as No. 7.

The examples of early Pallava monuments given above, which belong to the Mahēndra period, represent all the best examples in this group that are known to us. The later groups of Pallava monuments I shall deal with in subsequent memoirs.

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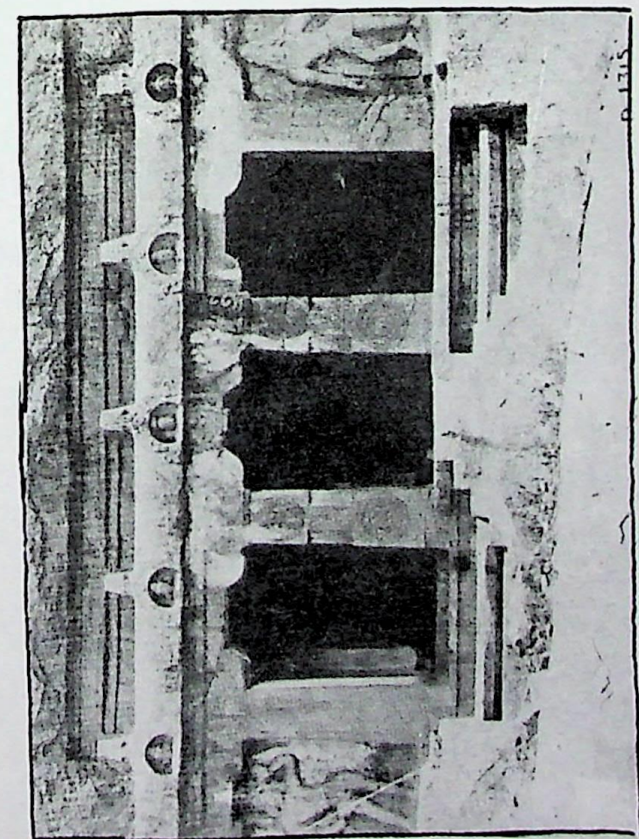
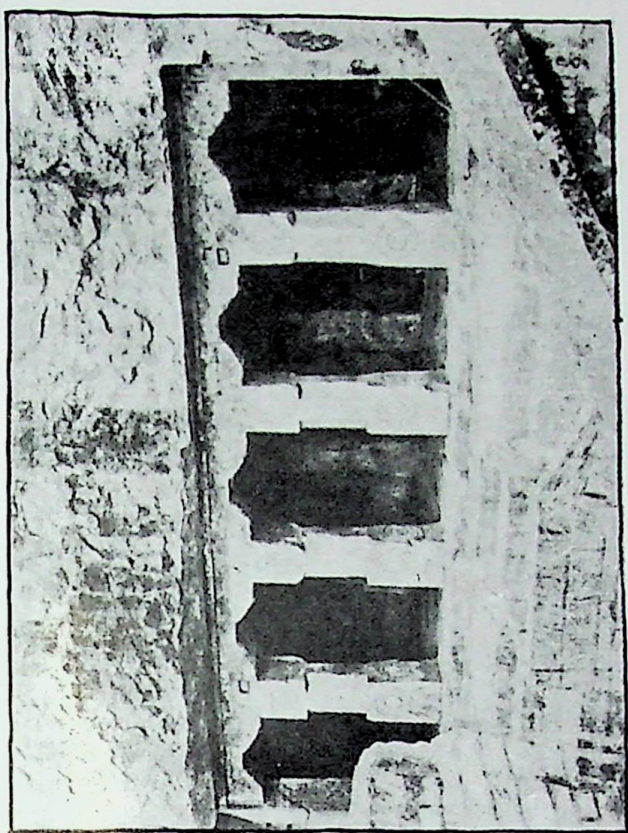
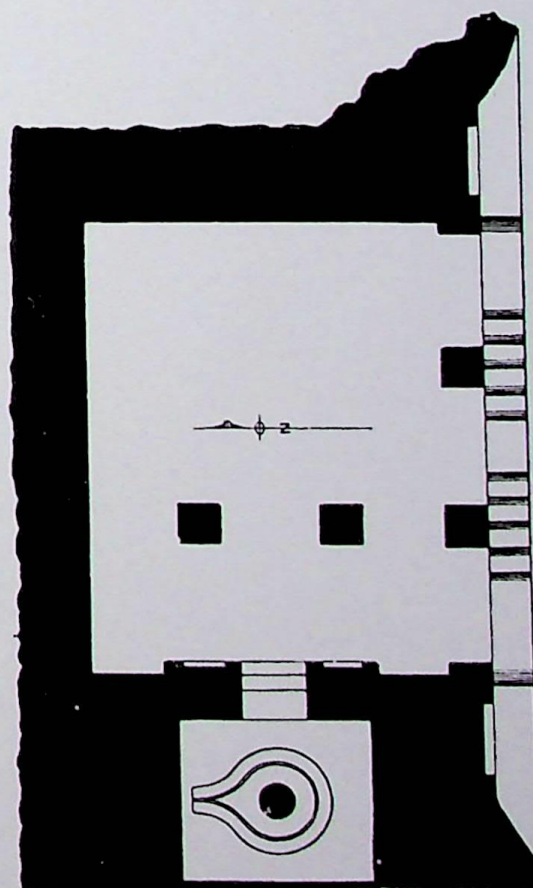
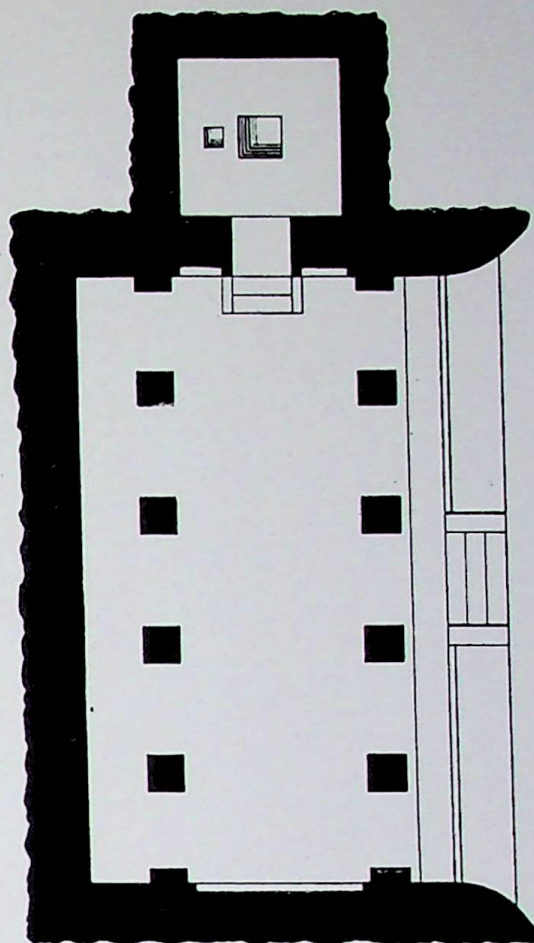
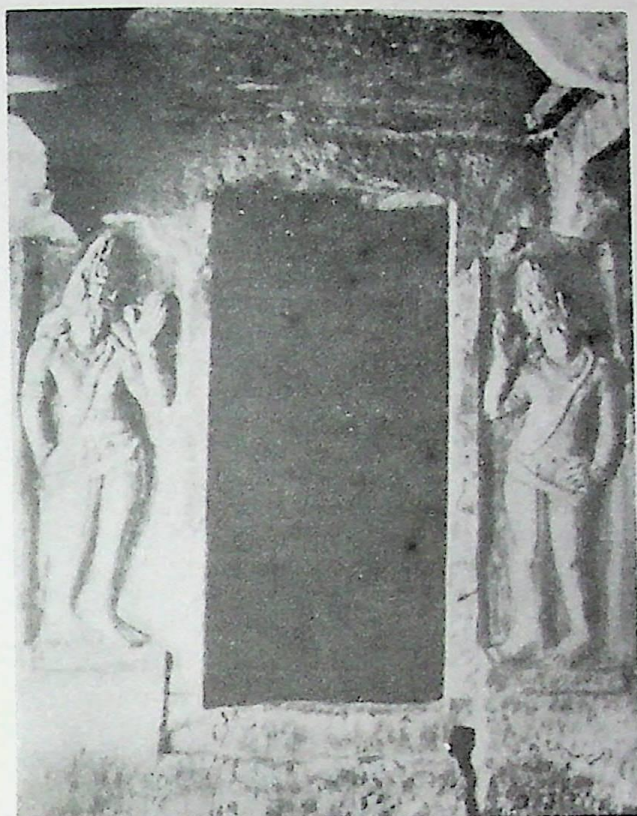
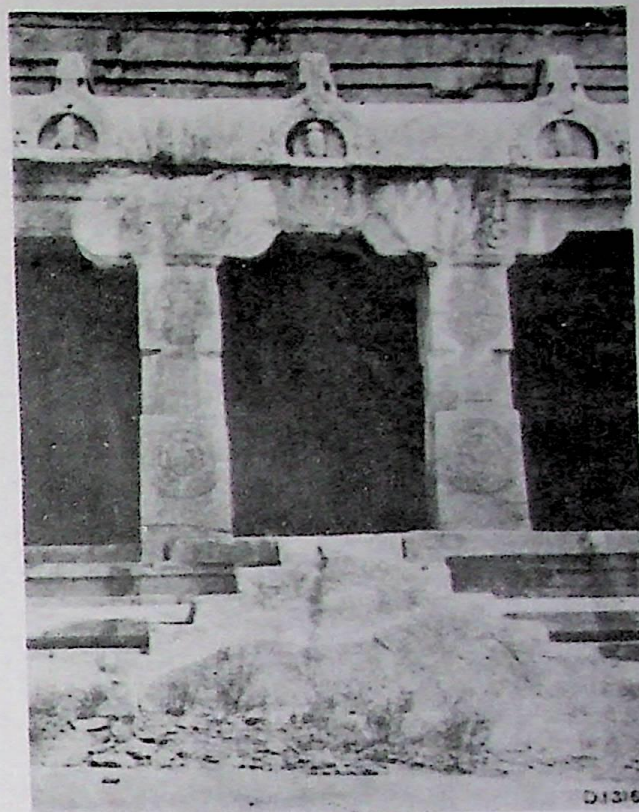

(a) DALAVĀNŪR TEMPLE—ELEVATION.

(b) TRICHINOPOLY TEMPLE—ELEVATION.

(c) DALAVĀNŪR TEMPLE.

Plan.

Scale of 10 5 0 10 20 30 Feet.

(d) TRICHINOPOLY TEMPLE.

(a) DALAVANUR TEMPLE - DETAIL OF DOORKEEPERS.

(b) DALAVANUR TEMPLE - DETAIL OF DOORKEEPERS.

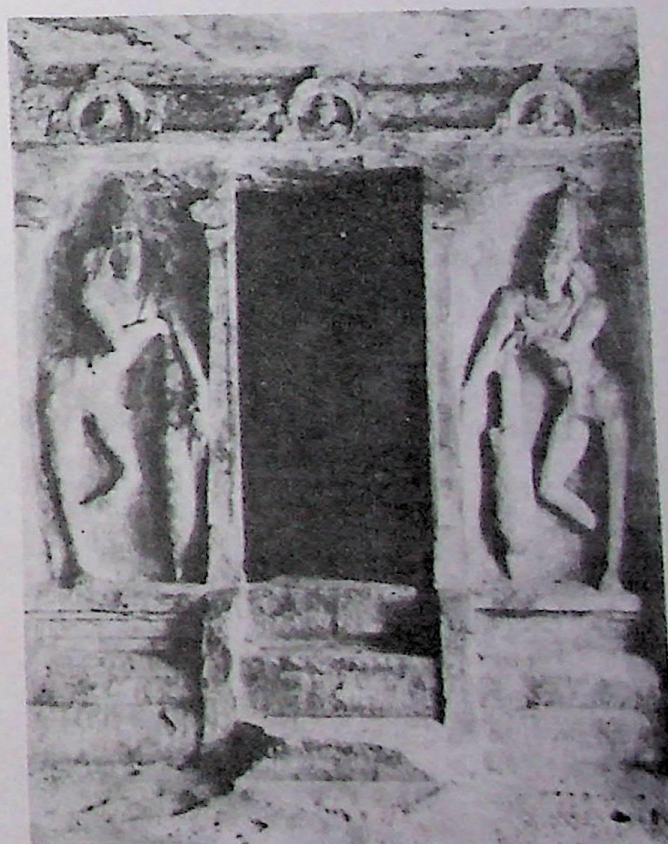
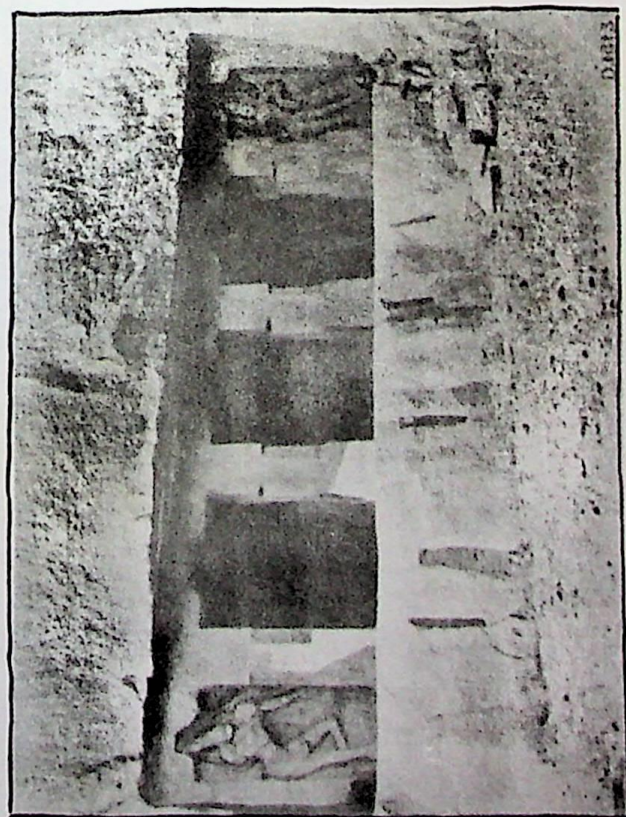
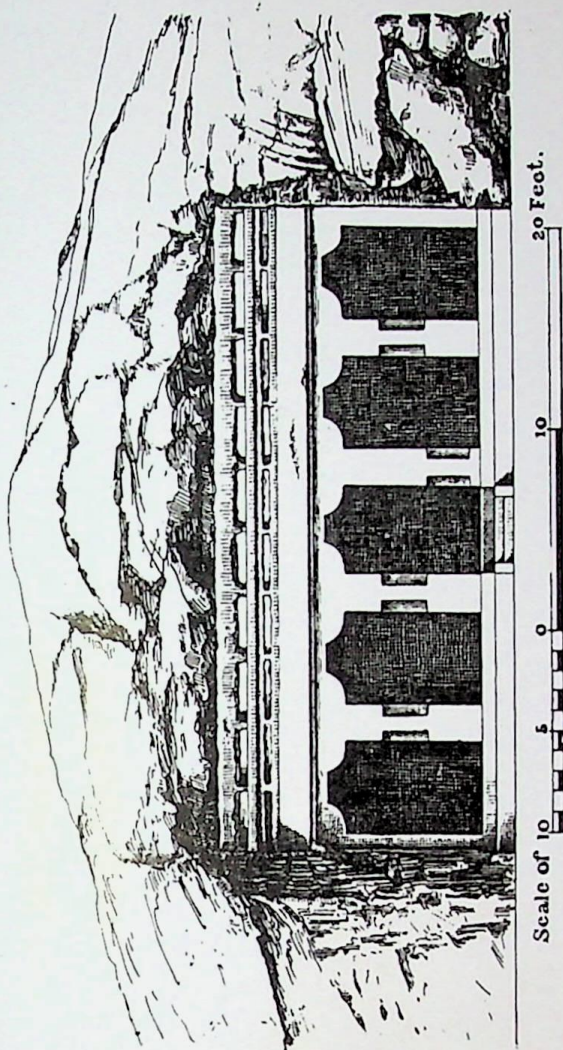
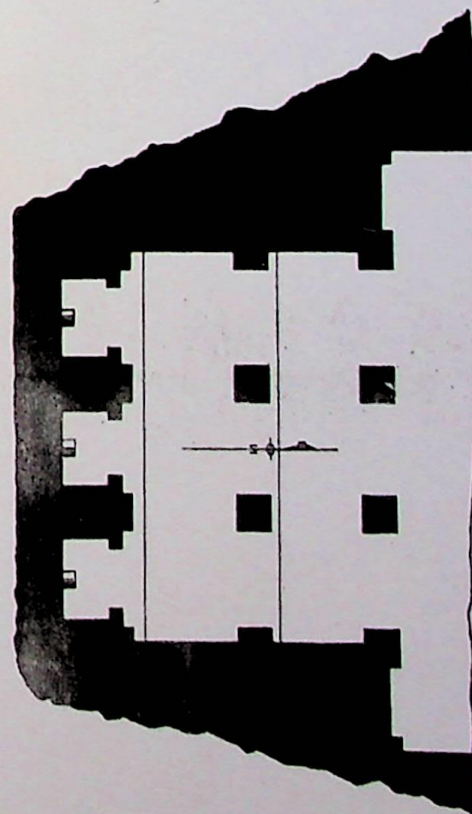
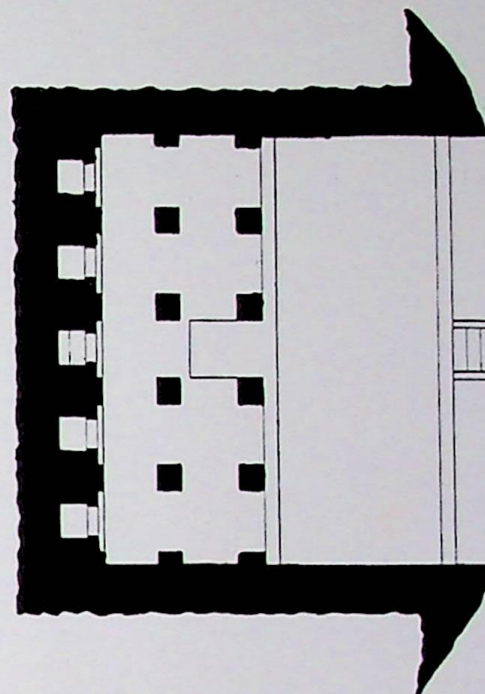
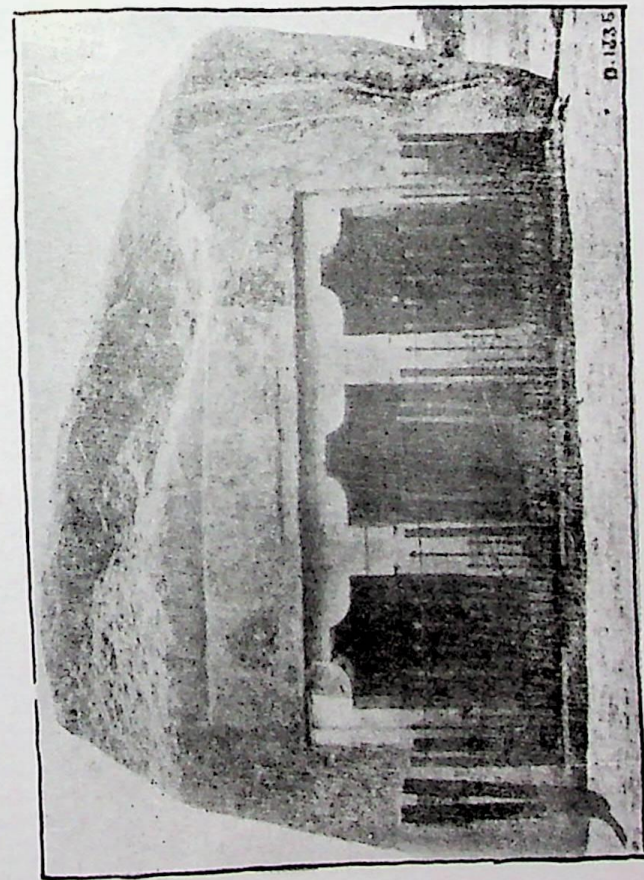
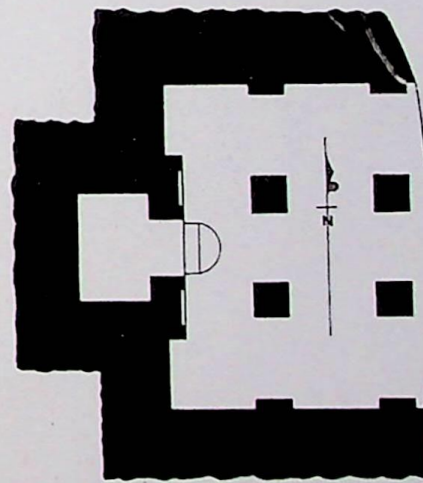
(c) TRICHINOPOLY TEMPLE - DETAIL OF PILLARS.

(d) TRICHINOPOLY TEMPLE - DETAILS OF DOORKEEPERS.

PLATE III.

(a) MANDAGAPATTU TEMPLE—ELEVATION.

(b) PALLĀVARAM TEMPLE

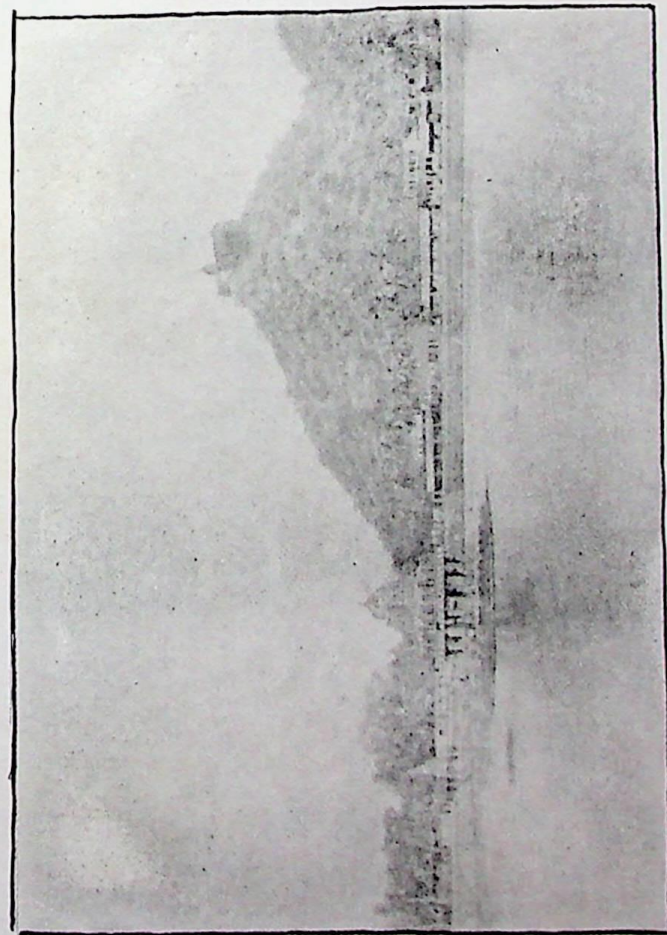
(c) MANDAGAPATTU TEMPLE.

(d) PALLĀVARAM TEMPLE.

(a) MAHĒNDRAVADI TEMPLE—ELEVATION.

(b) MĒLACHERI TEMPLE.

PLAN.

Scale of 10 5 0 10 20 Feet.

(c) MAHENDRAVADI TEMPLE.

(d) MĒLACHĒRI TEMPLE.

PLATE V

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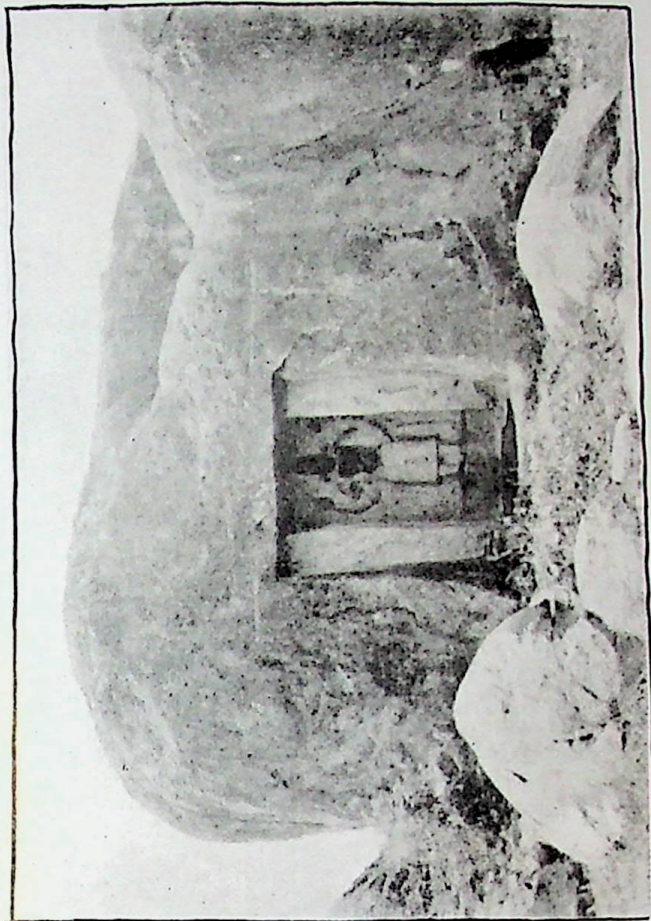
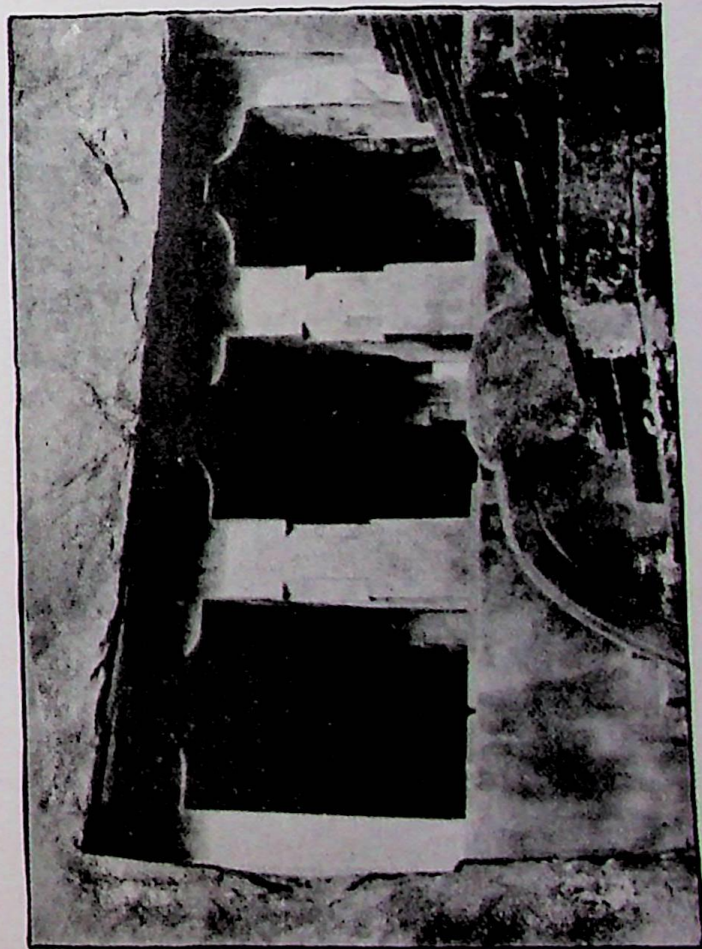
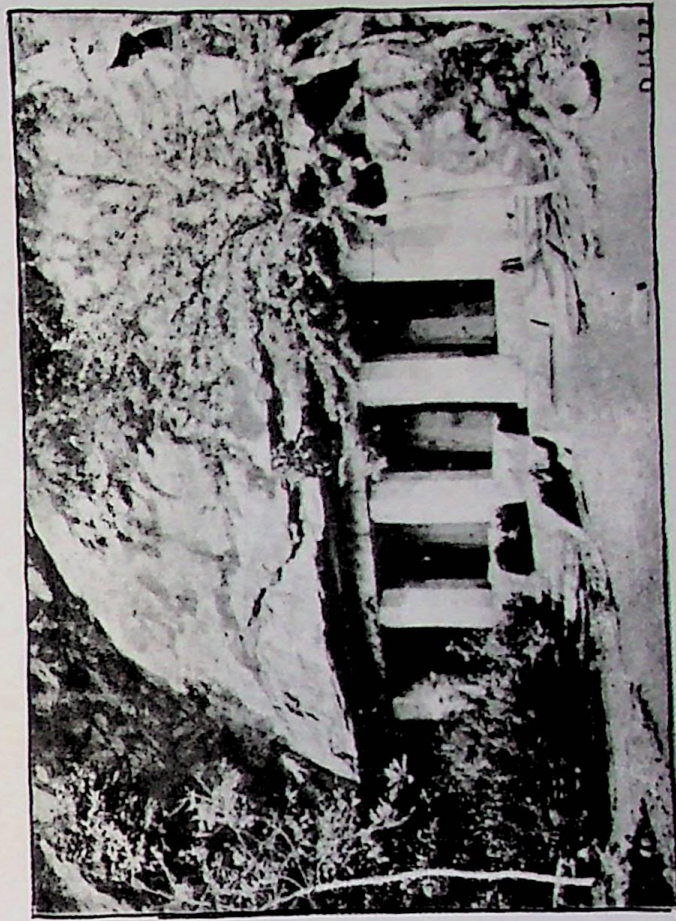
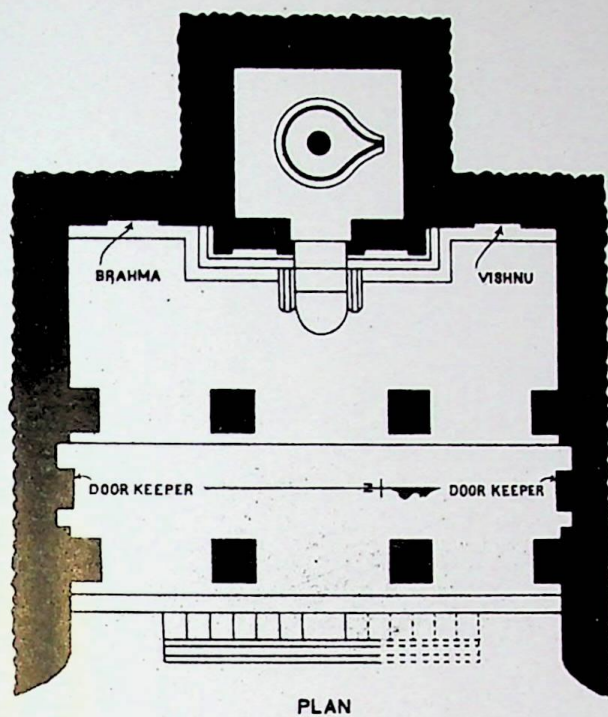
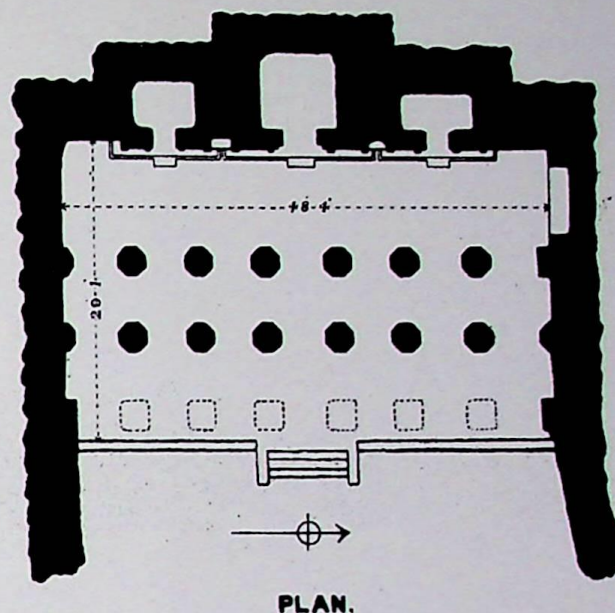
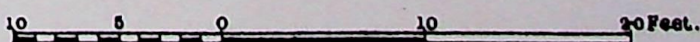
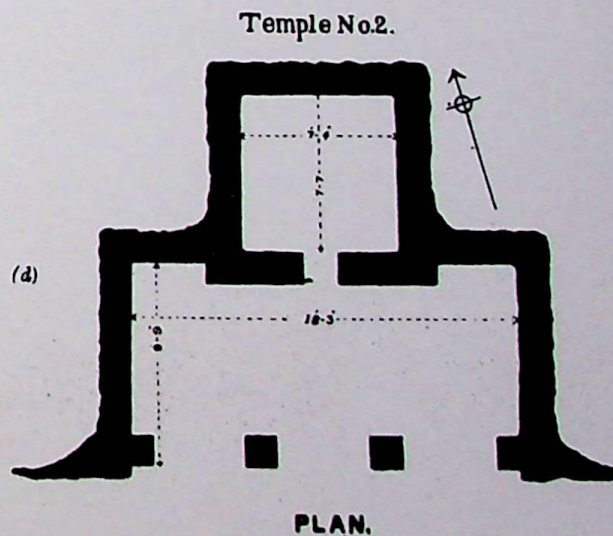
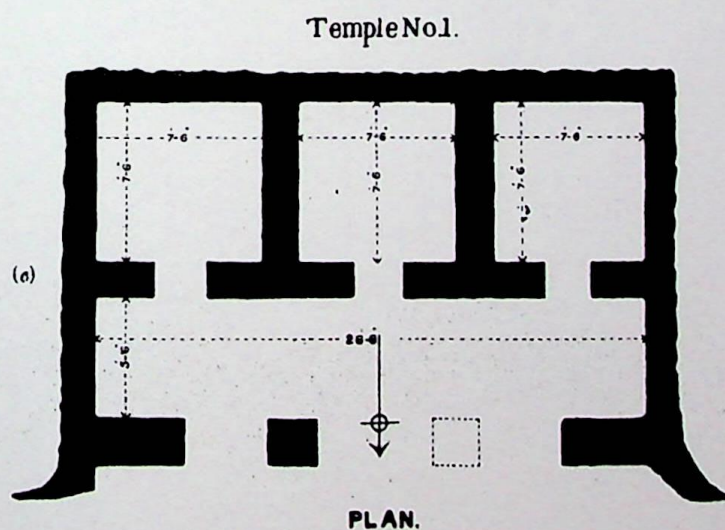
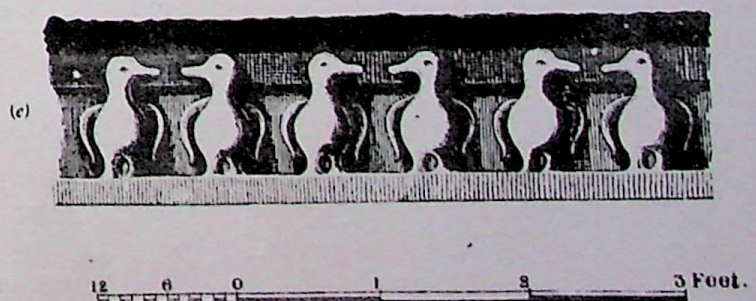
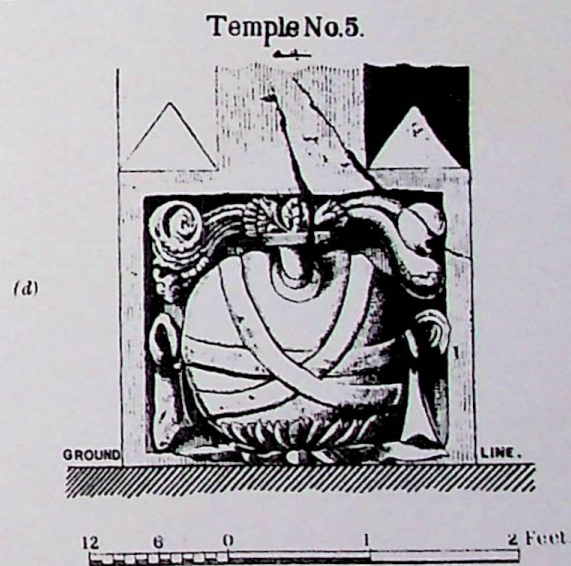
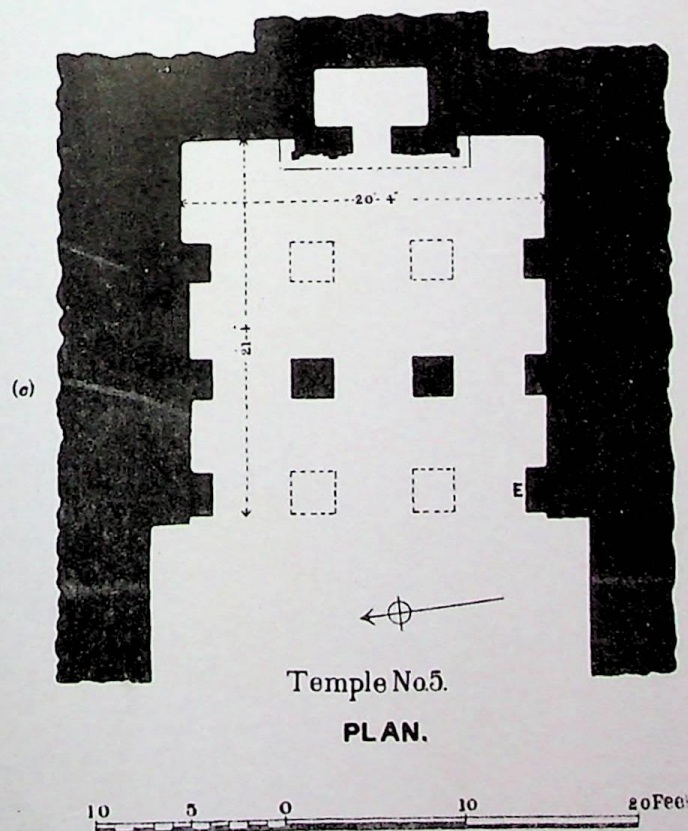
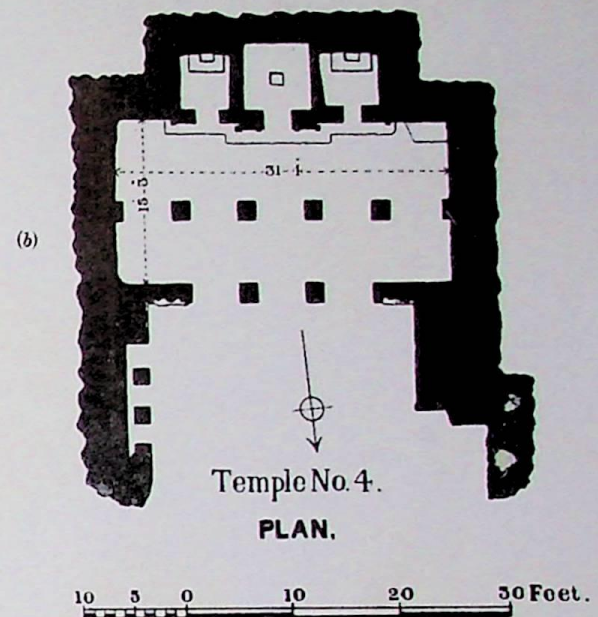
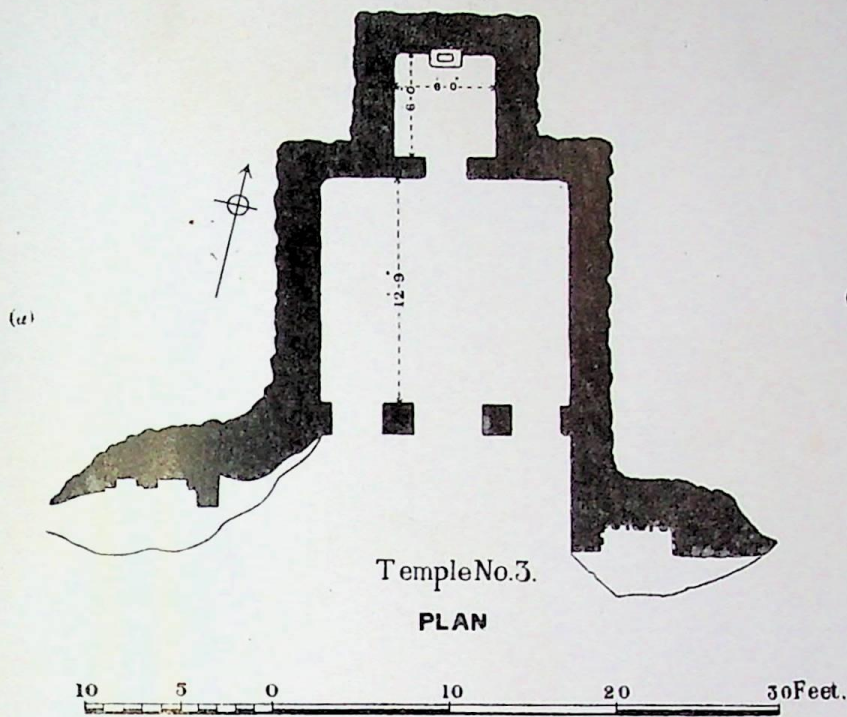
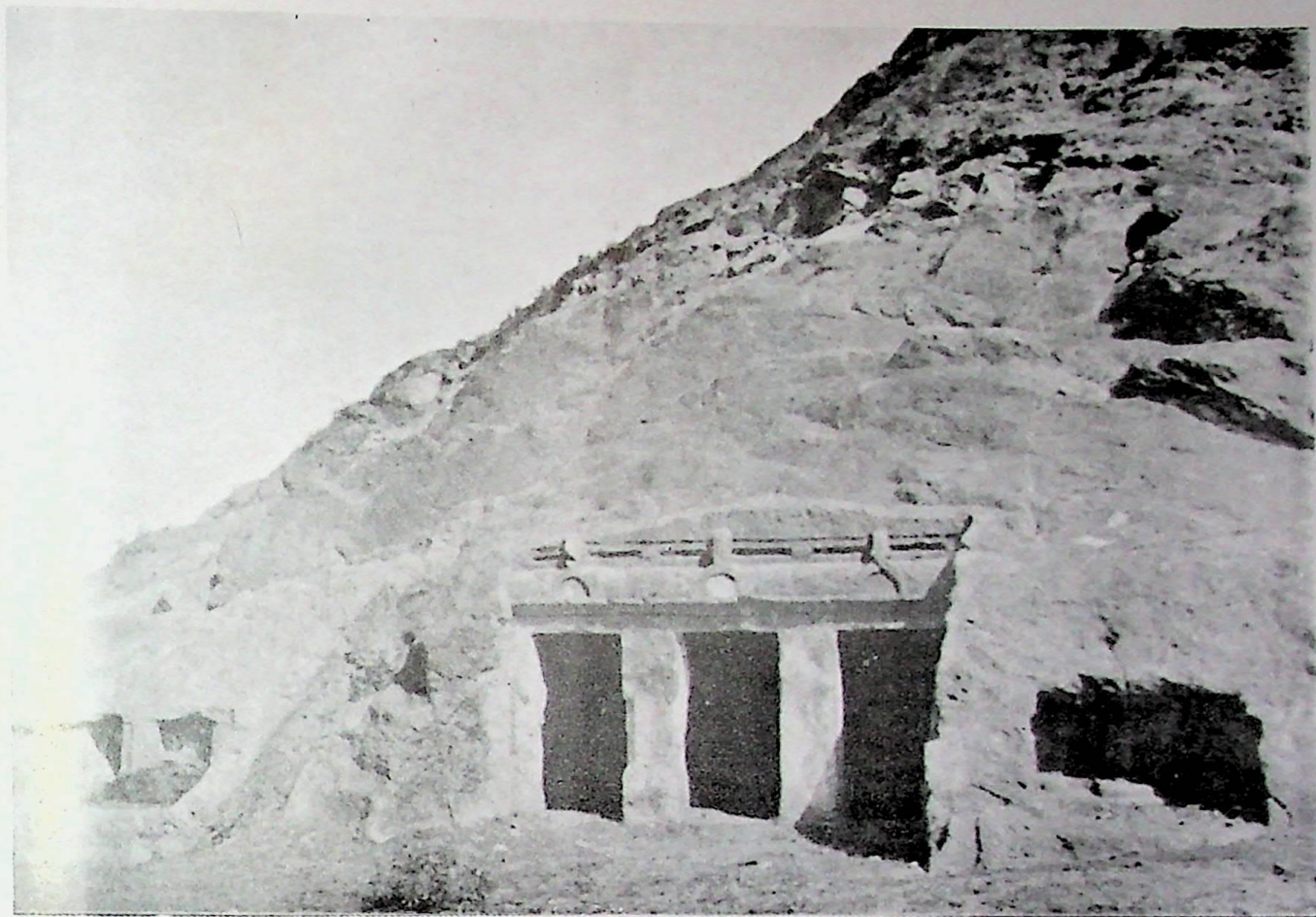

(b) KILMAVILANGAL S. ARCOT DIST.

(c) THE ORUKAL MANDAPA AT TIRUKKALUKKUNRAM.

(d) AKKANNA MADANNA TEMPLE AT BEZWADA.

(a) THE ORUKAL MANDAPA AT TIRUKKALUKKUNRAM.

(b) AKKANNA MĀDANNA TEMPLE, BEZWADA.

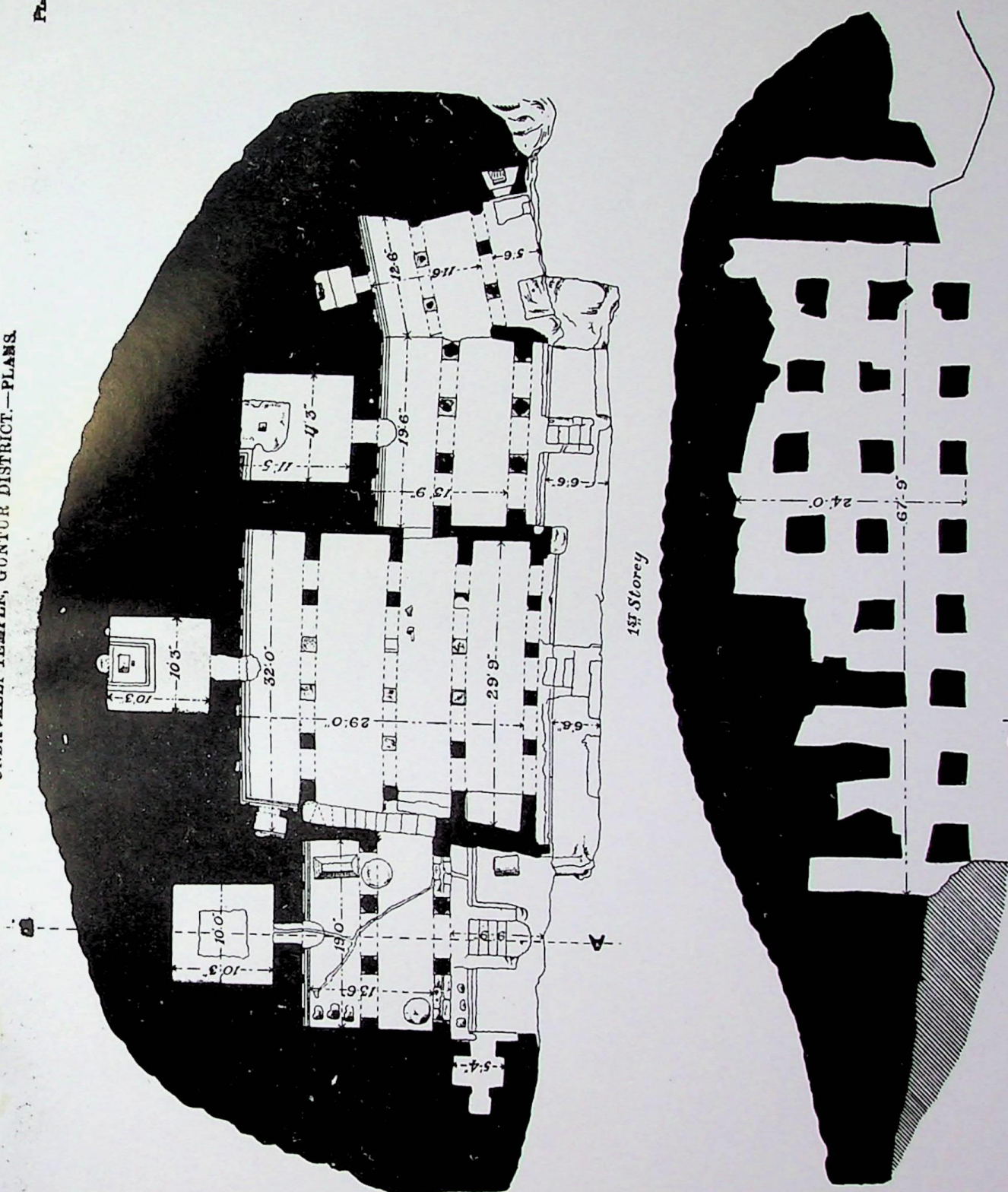
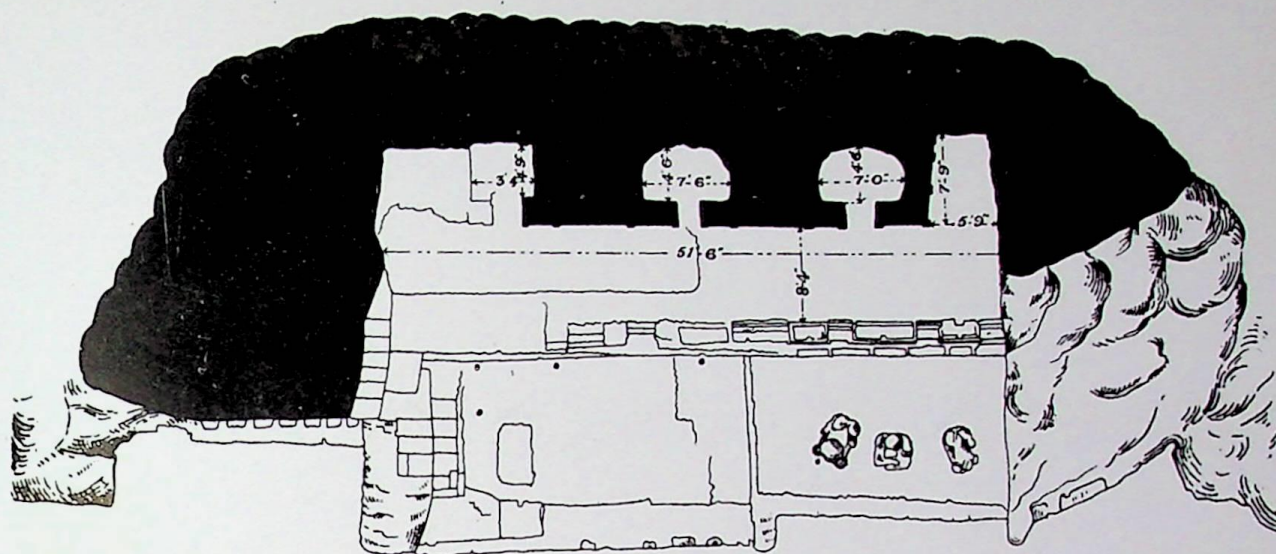
## MOGALRAJAPURAM.

10 5 0 10 20 Feet.

MOGALRAJAPURAM.

PLATE VII.

Helio. S. I. O., Calcutta.

(a) MOGALRAJAPURAM : TEMPLE NO. III.

(b) MOGALRAJAPURAM : TEMPLE NO. IV.

UNDAVALLI TEMPLE, GUNTUR DISTRICT.—PLANS. PLATE X

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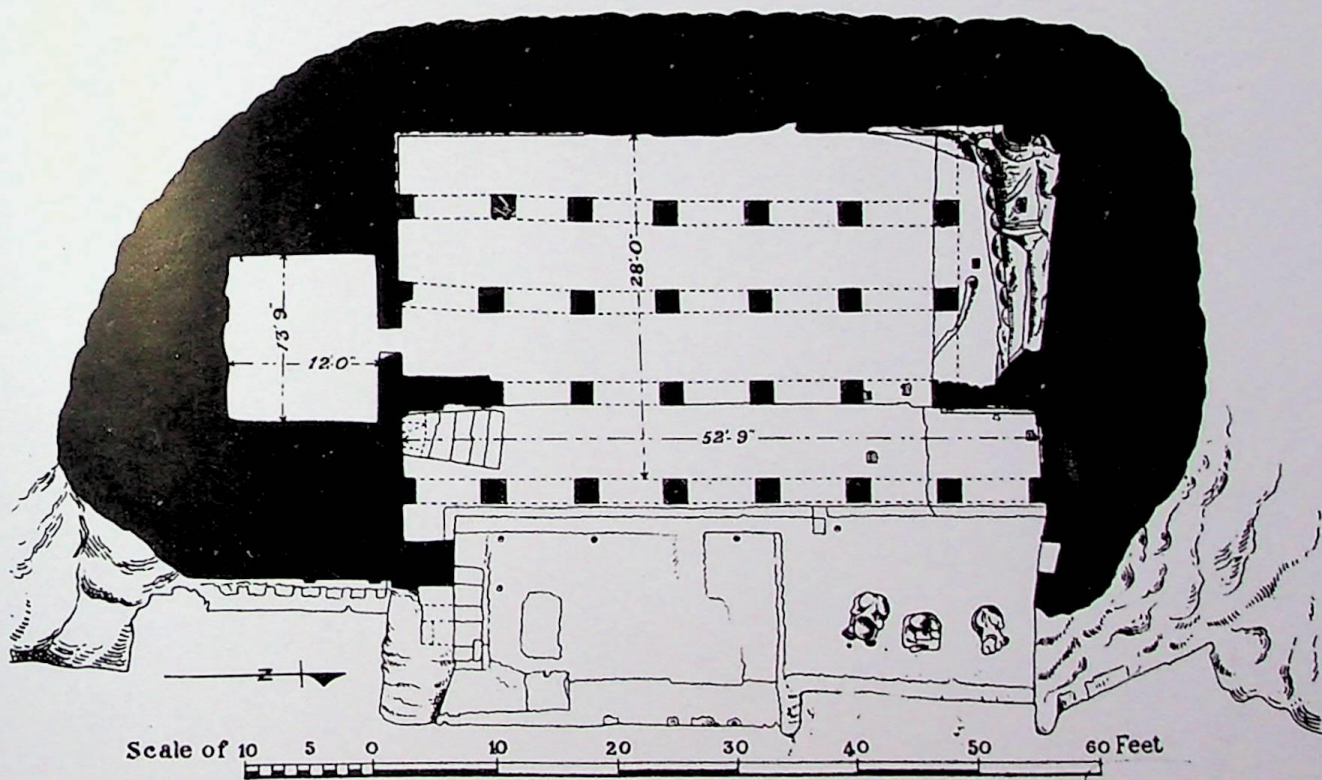
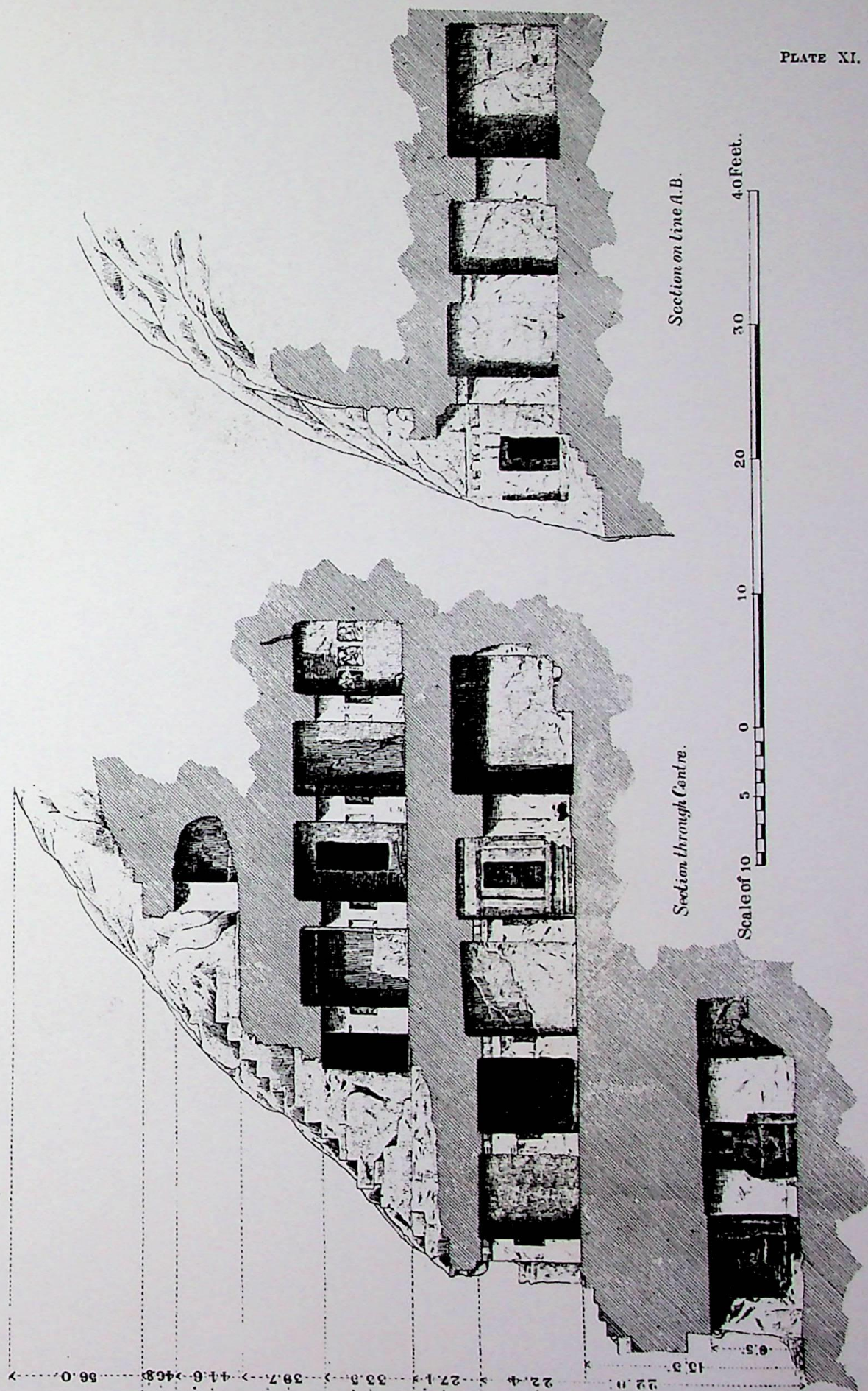
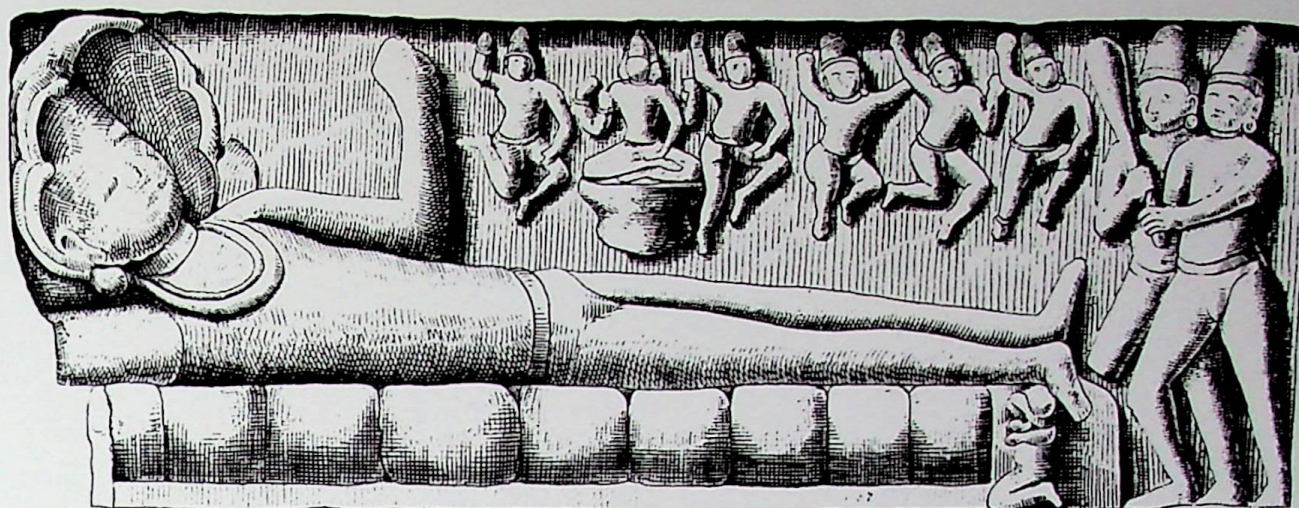
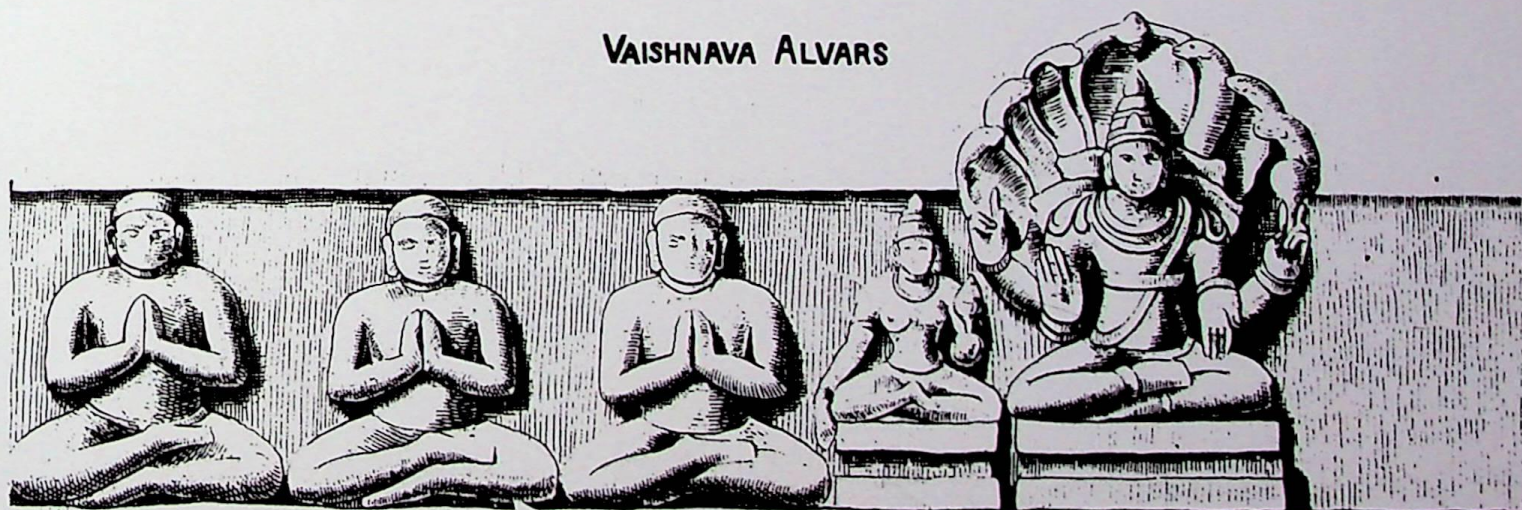

2nd Storey

UNDAVALLI TEMPLE, GUNTUR DISTRICT.—SECTIONS

ANANTASAYANA.

Scale of 12" 6" 1' 2' 3' 4' 5' 6' 7' 8' 9' 10' 11' 12' 13' 14' 15' 16' 17' 18' 19 Feet.

VAISHNAVA ALVARS

ALVARS. LAKSHMI. VISHNU.

Scale of 12" 9" 6" 3" 1' 2' 3' 4' 5 Feet.

UNDAVALLI TEMPLE, GUNTUR DISTRICT.— ROCK-CUT MEMORIAL SHRINES ON THE HILL.

PLATE XIII.

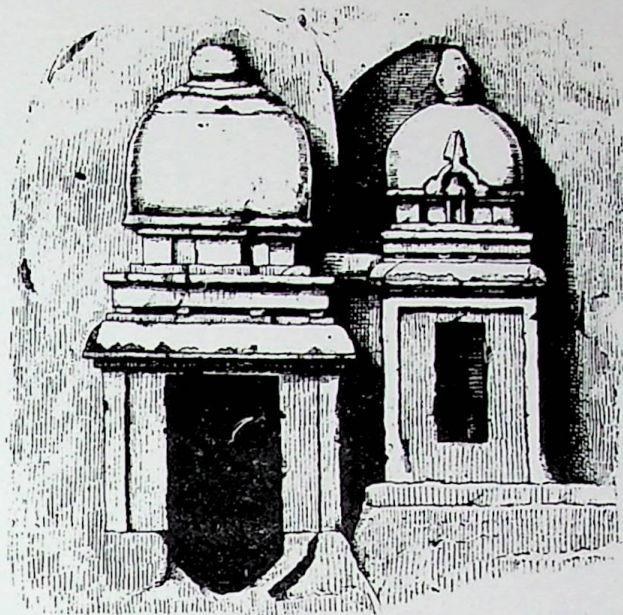
Fig. 1.

FRONT ELEVATION.

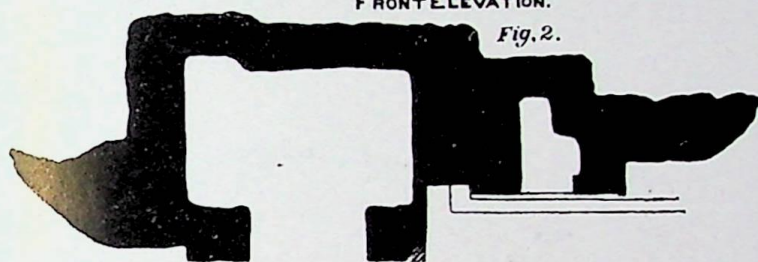
Fig. 2.

PLAN

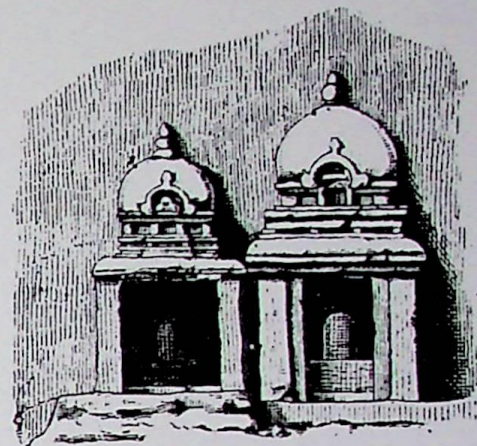
Fig. 3.

FRONT ELEVATION.

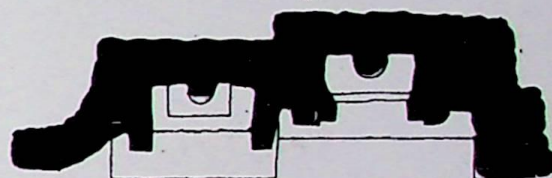
Fig. 4.

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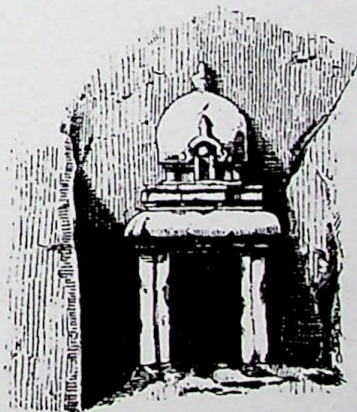
Fig. 5.

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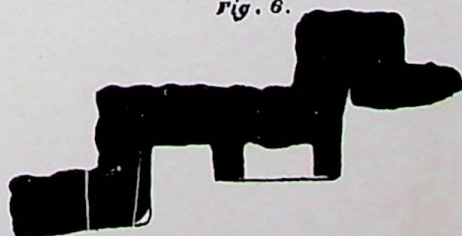
Fig. 6.

PLAN.

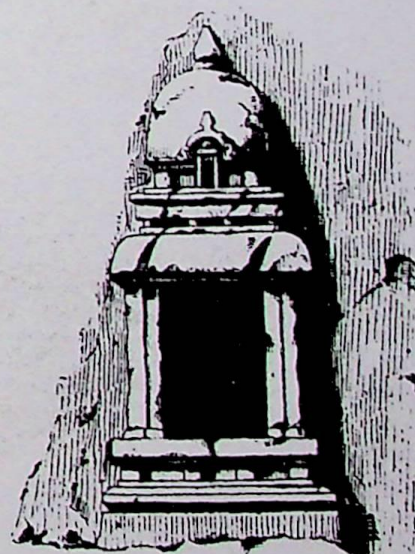
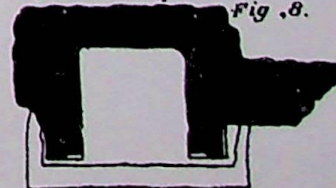
Fig. 7.

FRONT ELEVATION.

Fig. 8.

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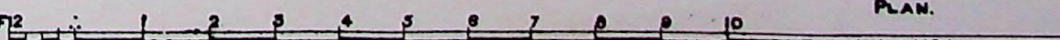
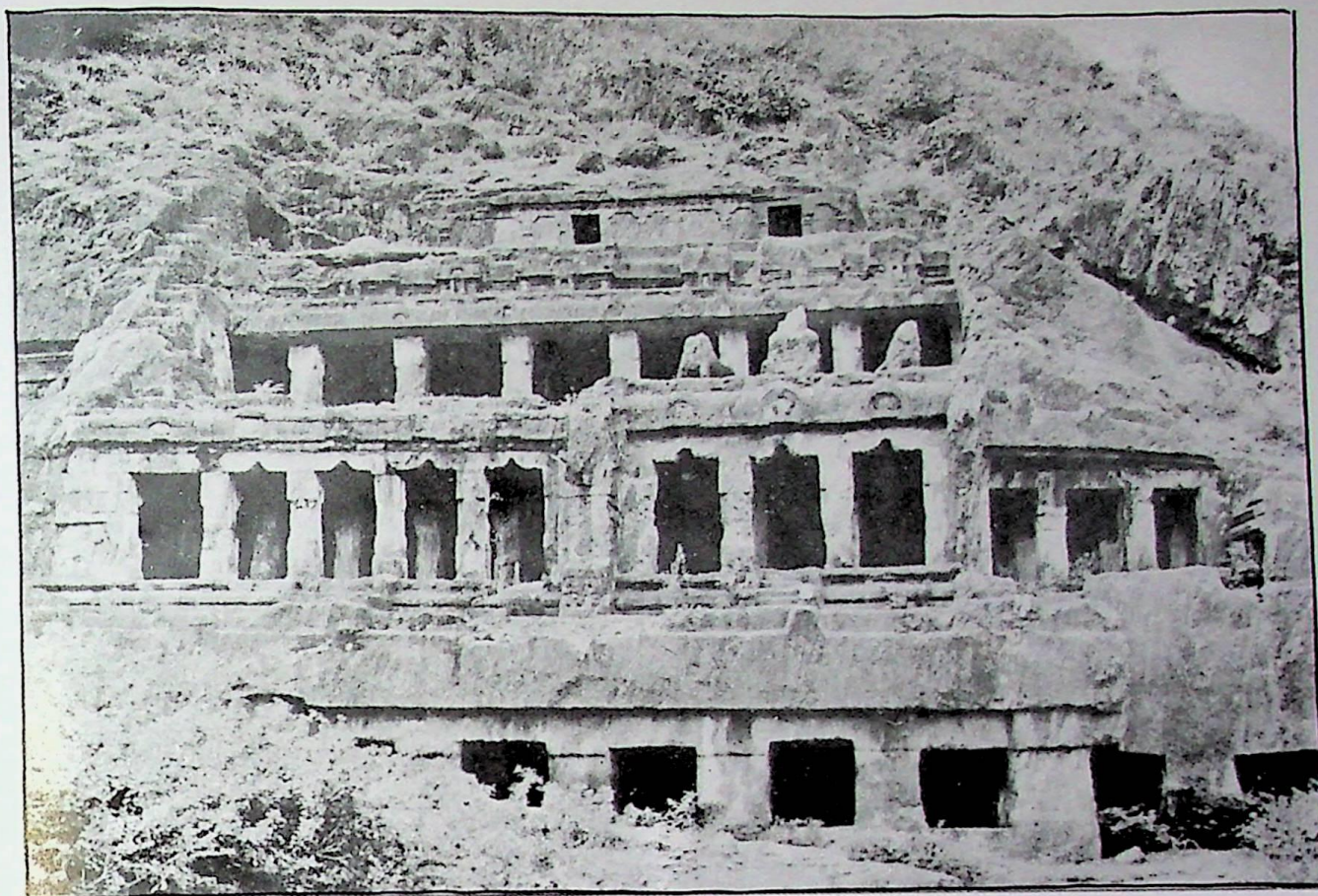
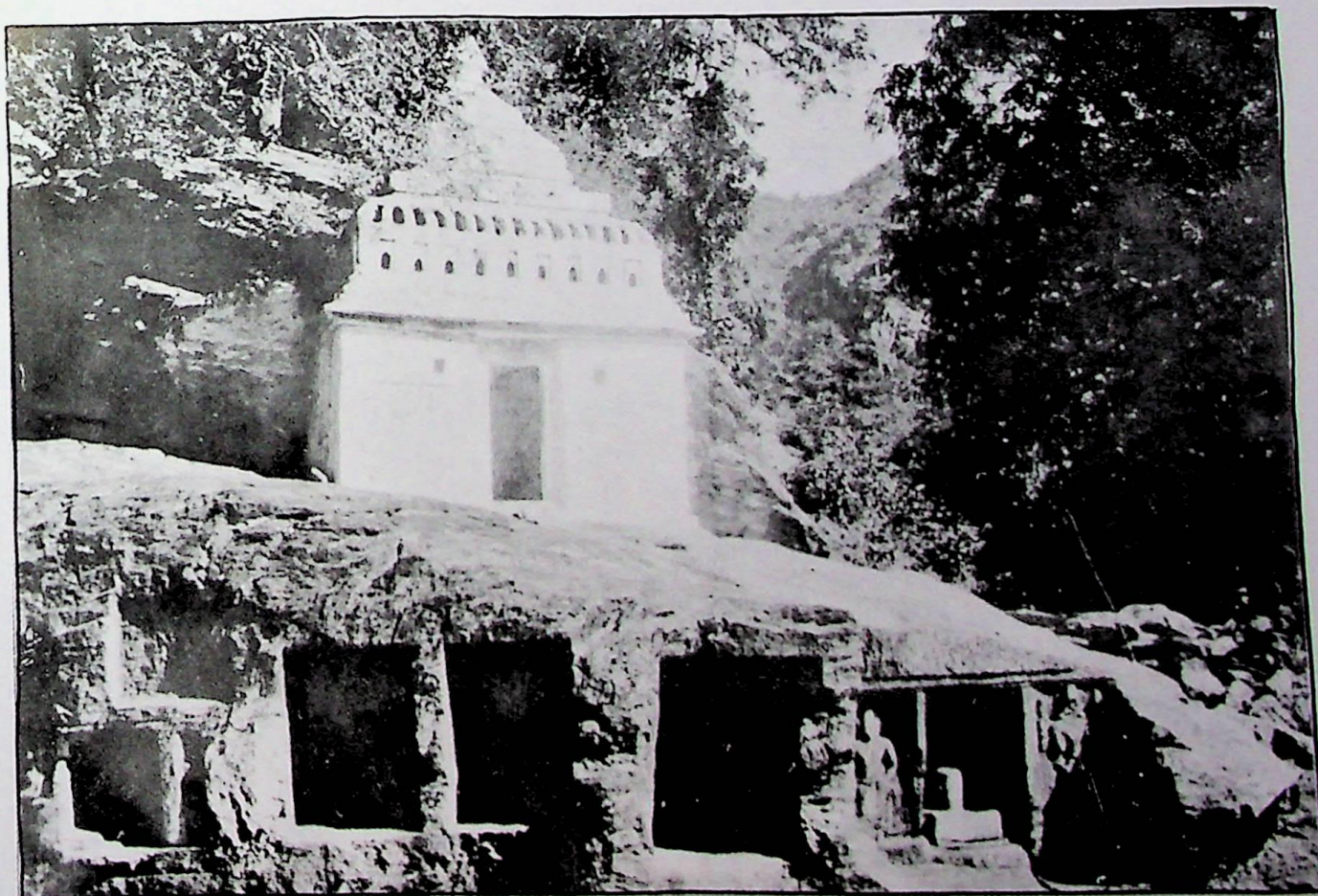

Scale of 12 . . 1 2 3 4 5 6 7 8 9 10 15 Feet.

(a) UNDAVALLI : ROCK-CUT TEMPLE

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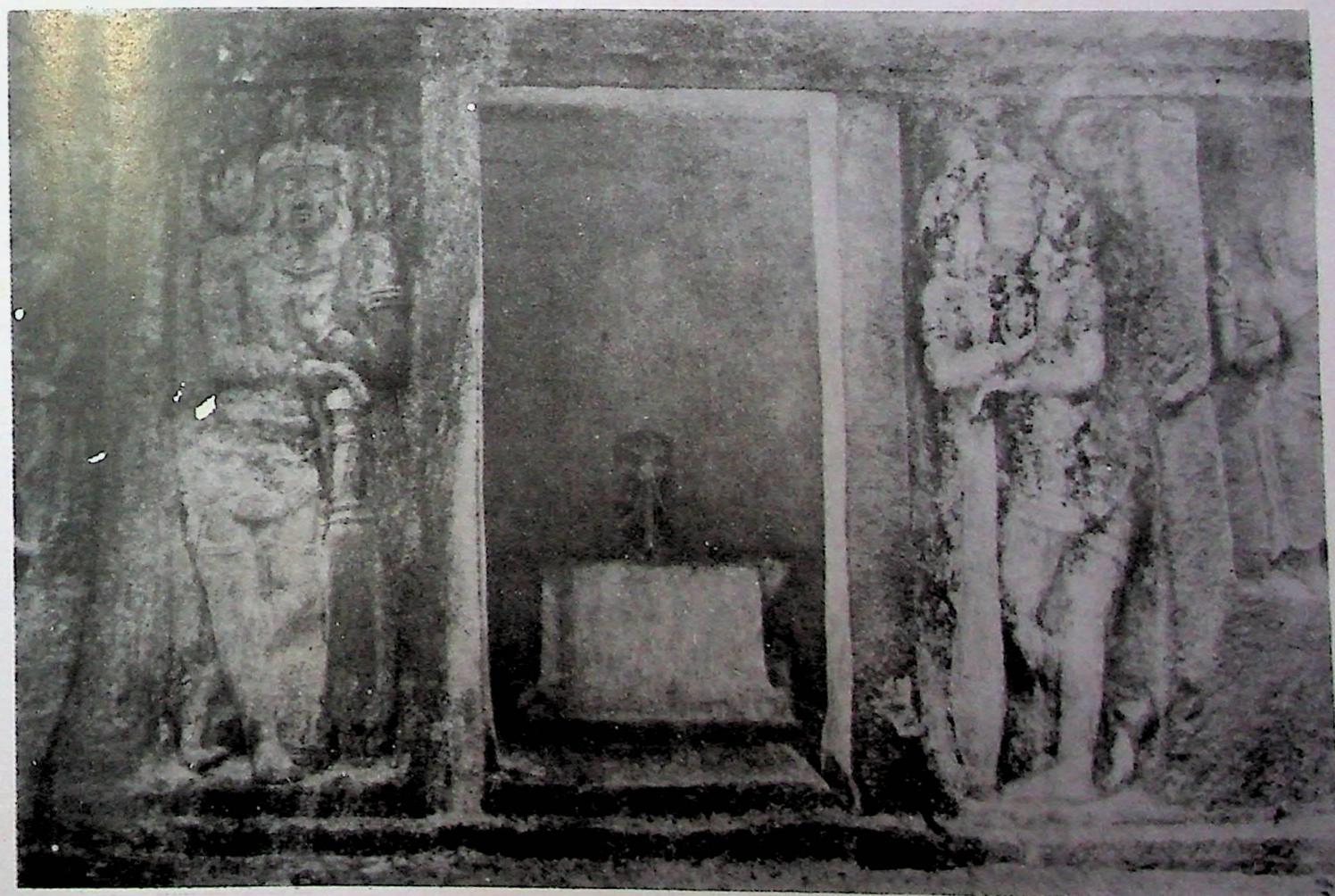
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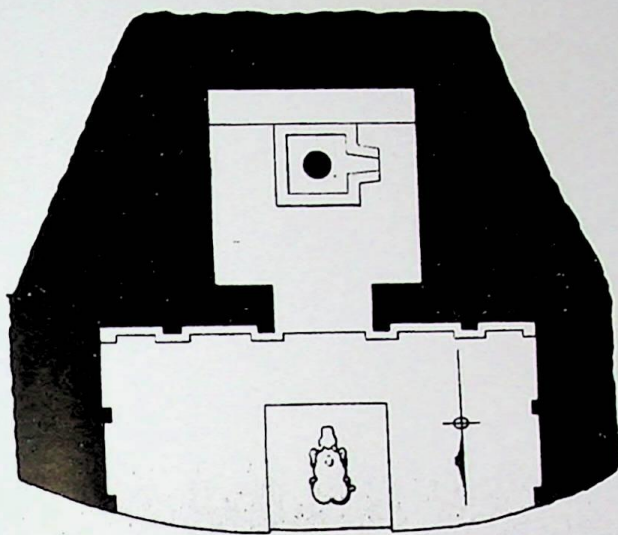
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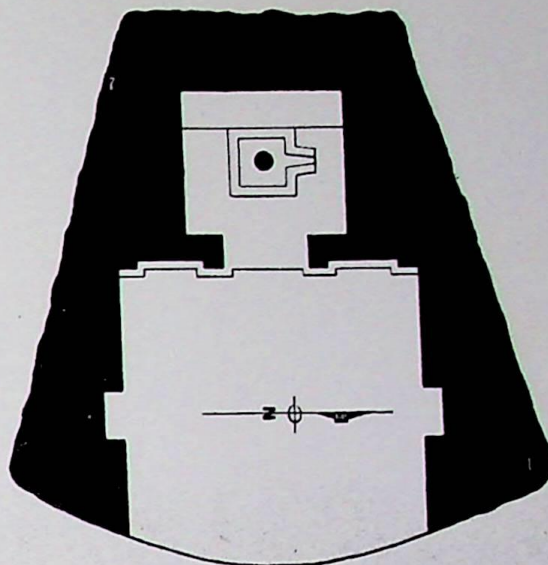
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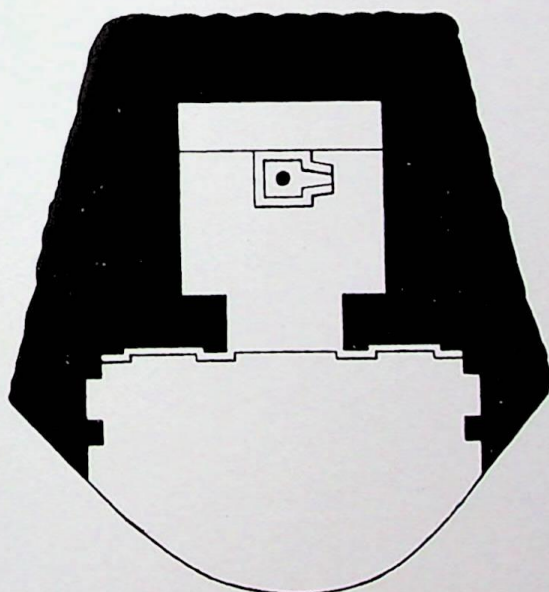
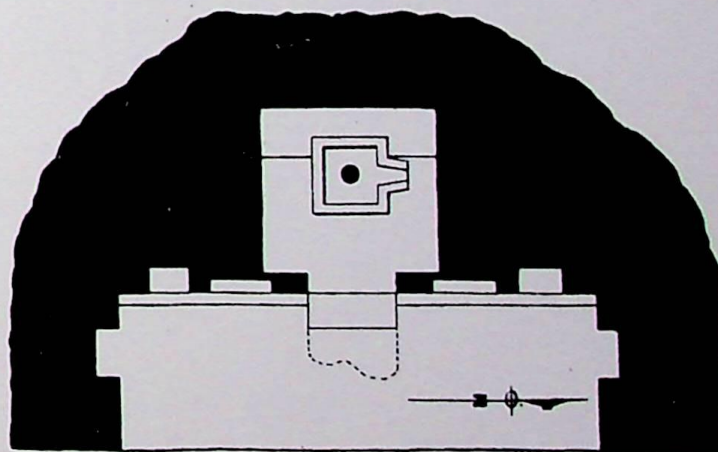
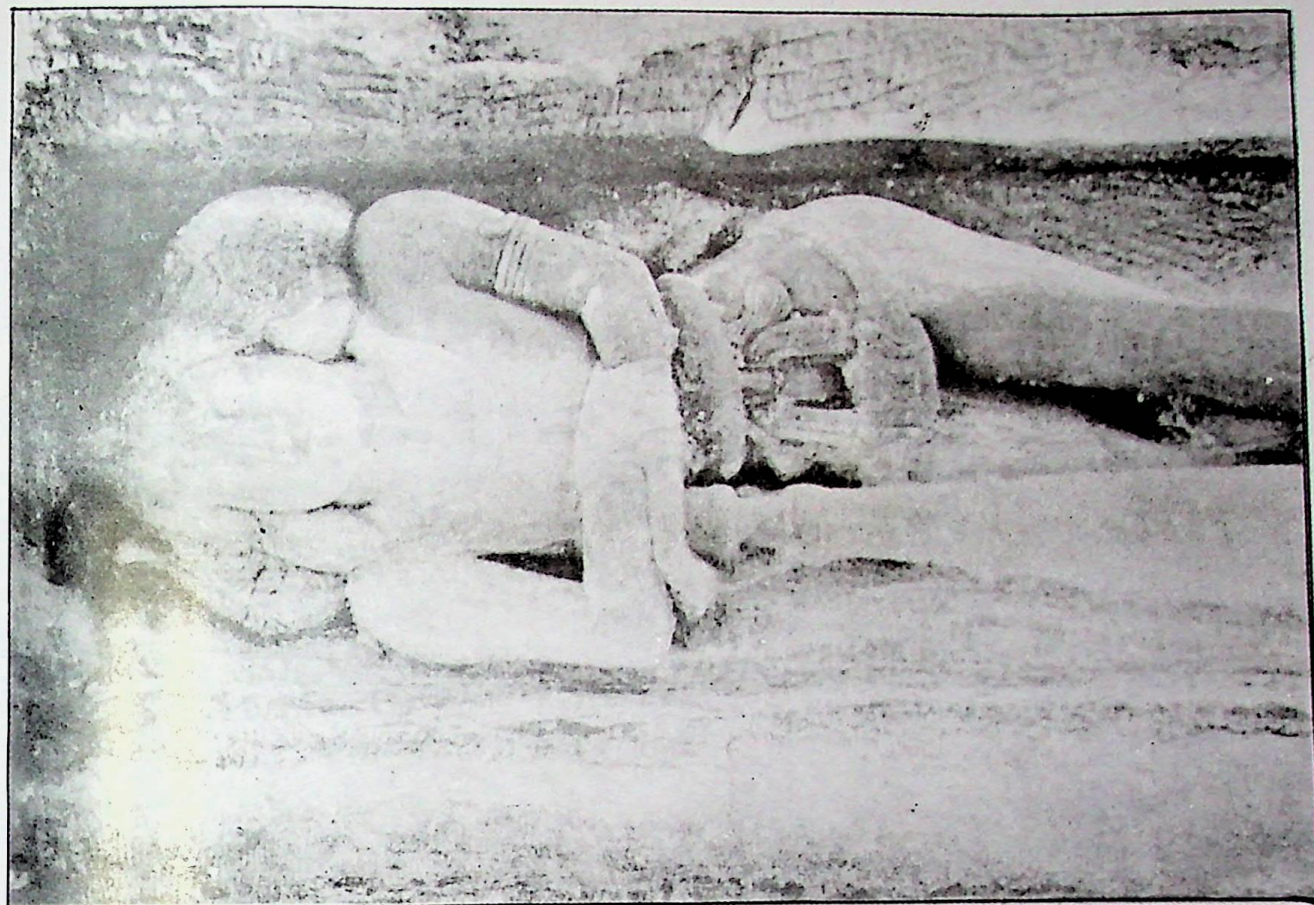

(*c*) BHAIRAVAKONDA, TEMPLE No. III.

(*d*) BHAIRAVAKONDA, TEMPLE No. IV.

**PLAN.**

10 5 0 10 Feet.

(a) BHAIRAVAKONDA TEMPLE NO. III - GENERAL VIEW OF ENTRANCE,

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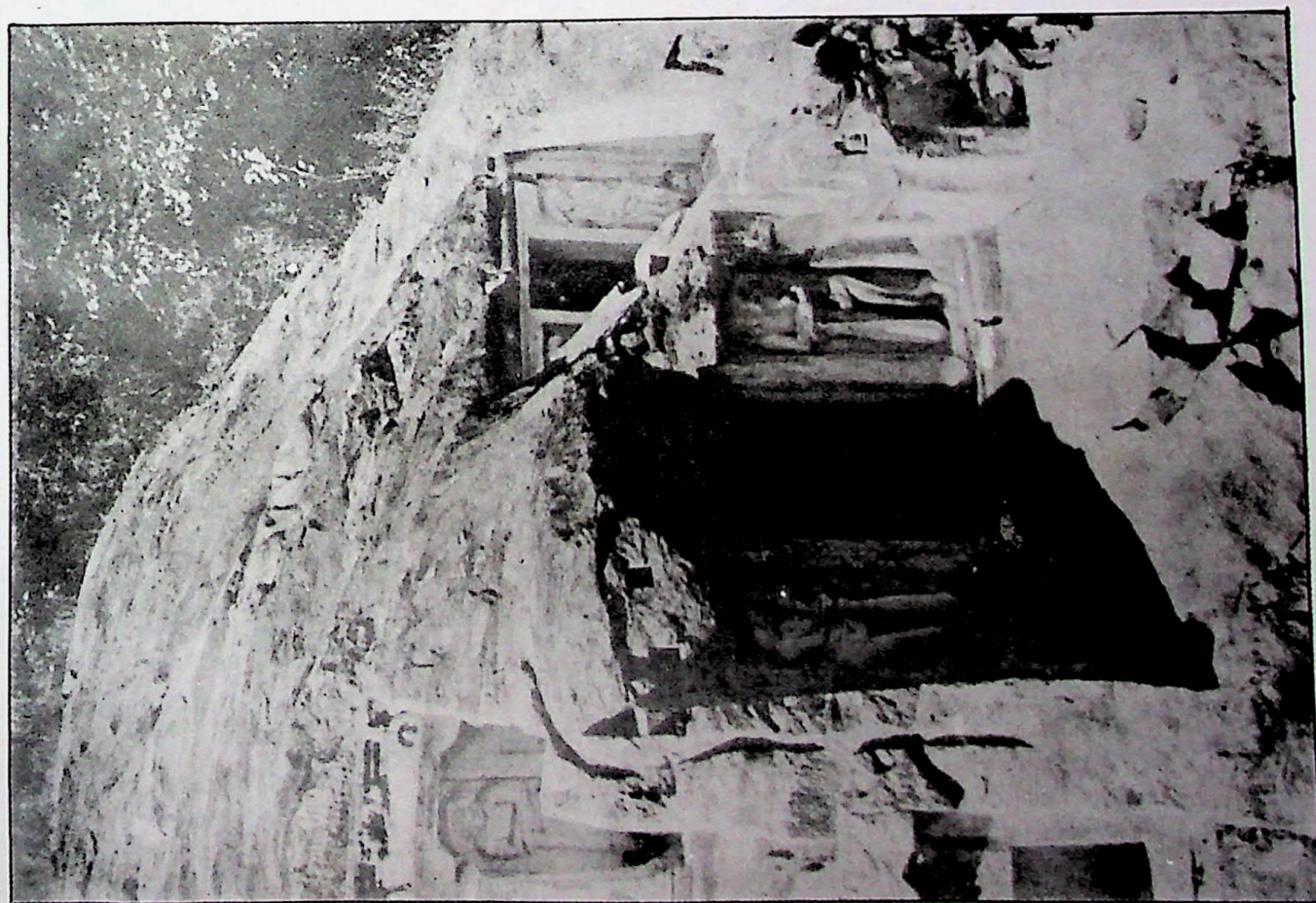
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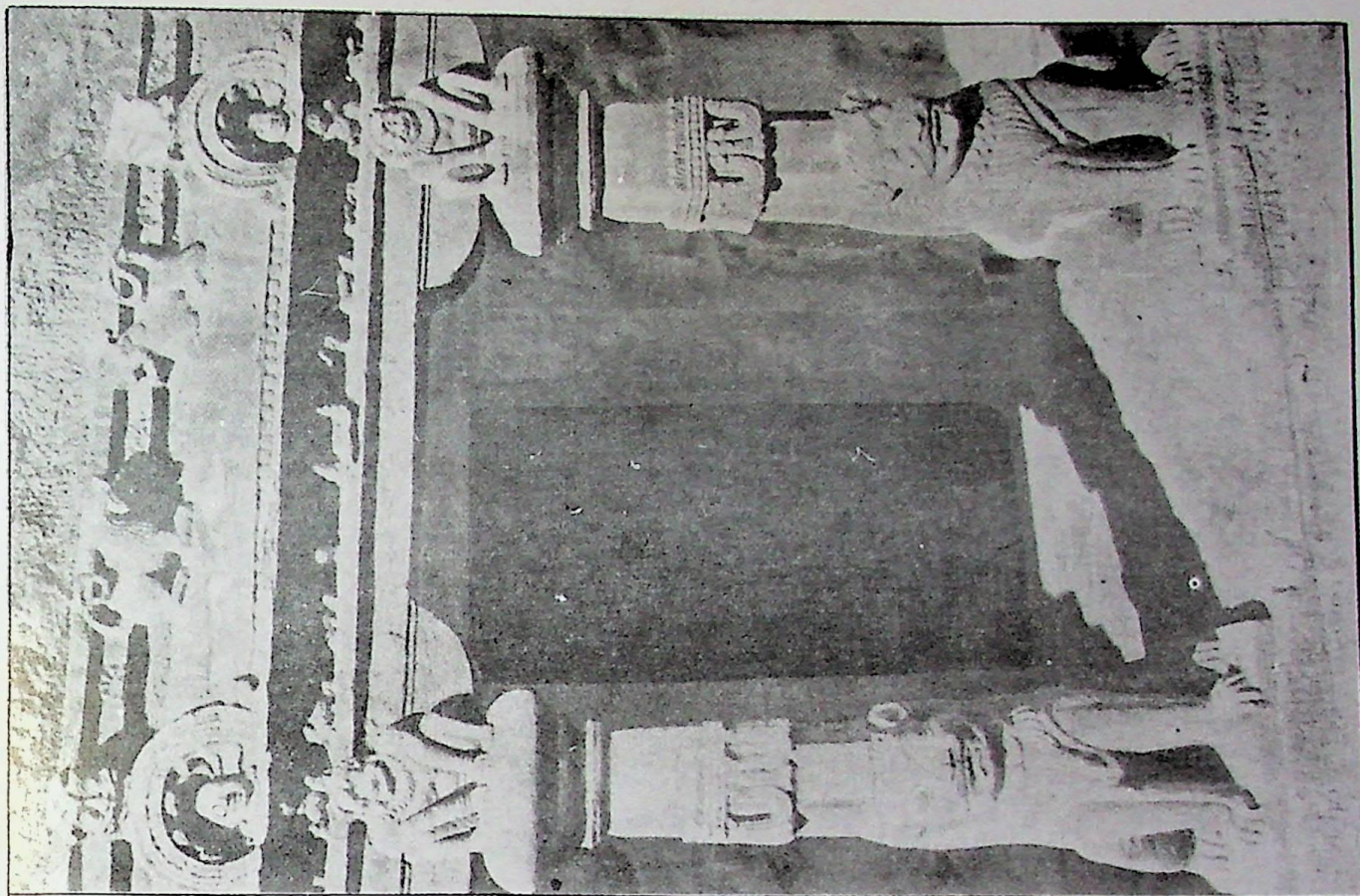
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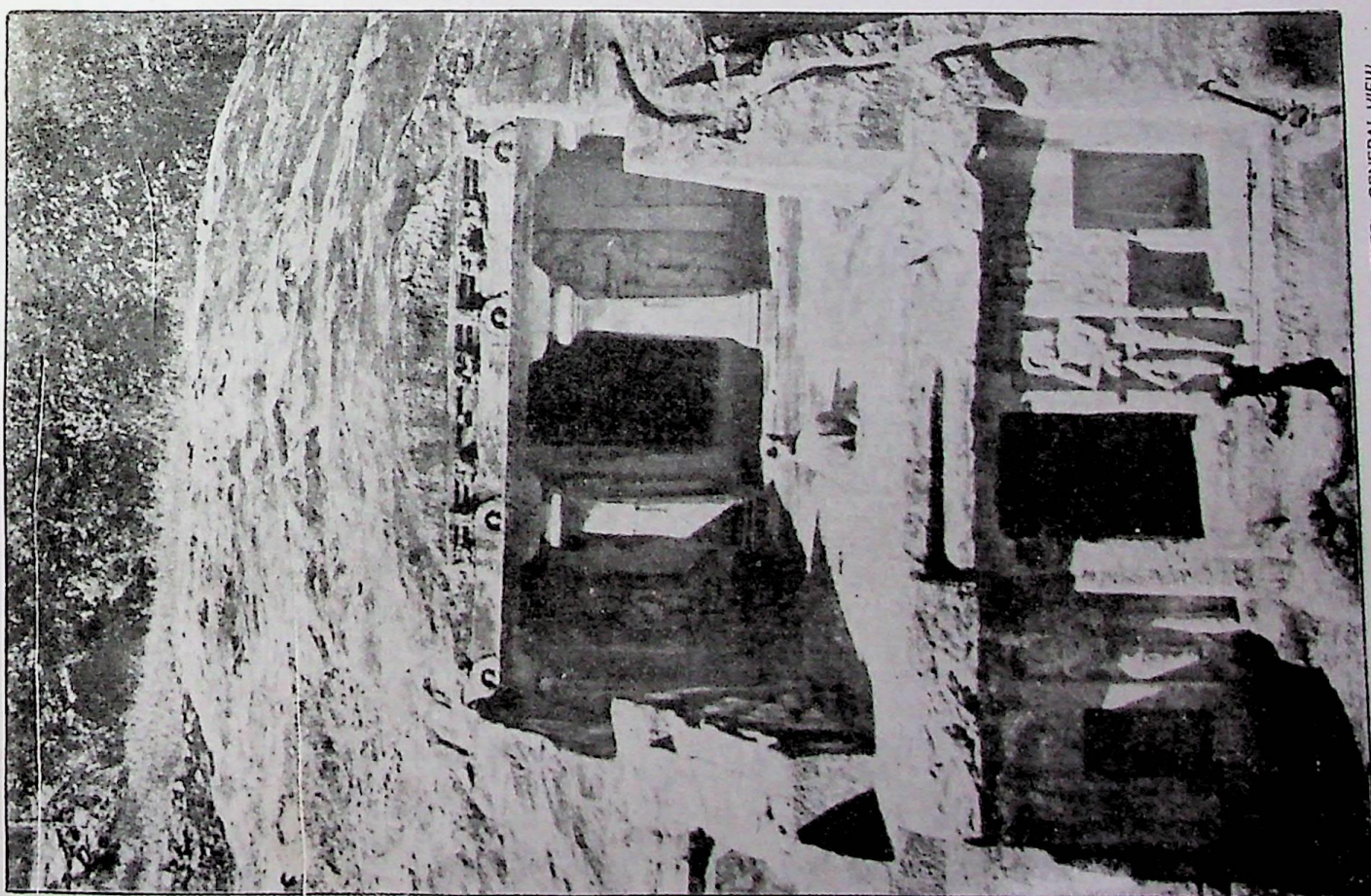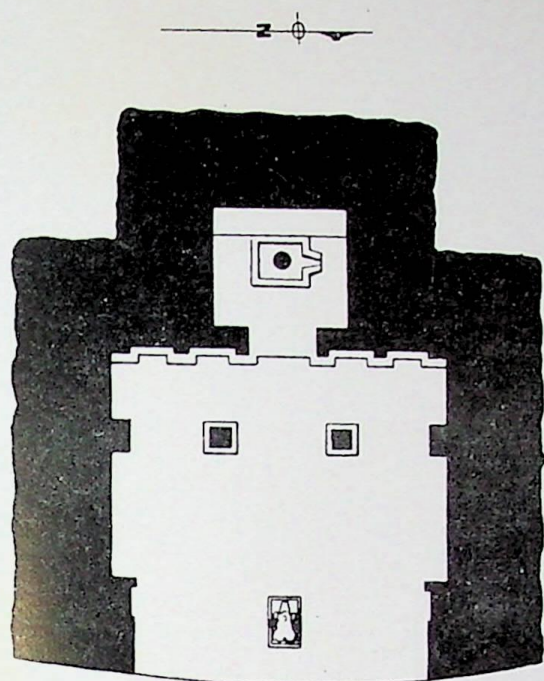
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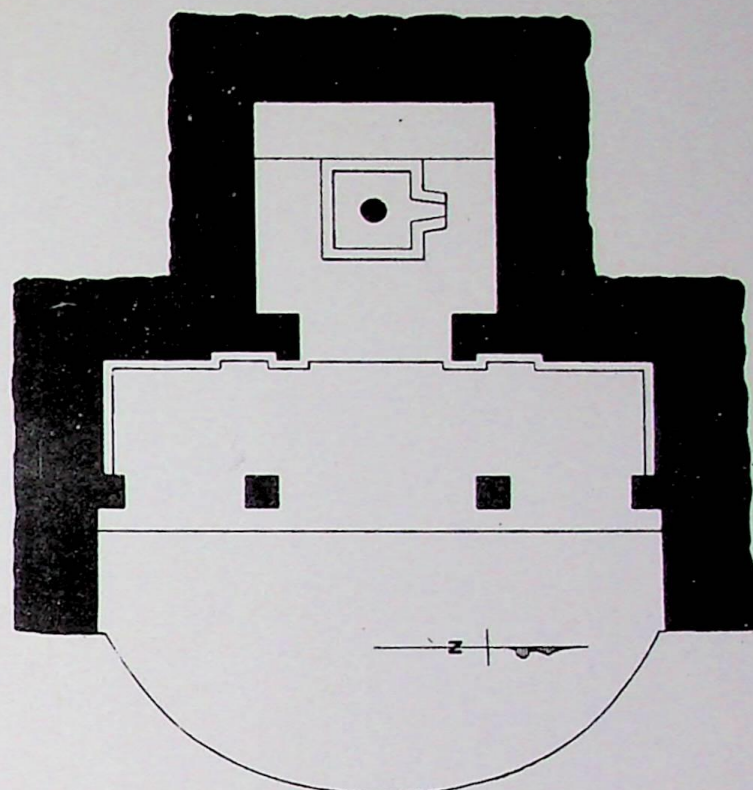
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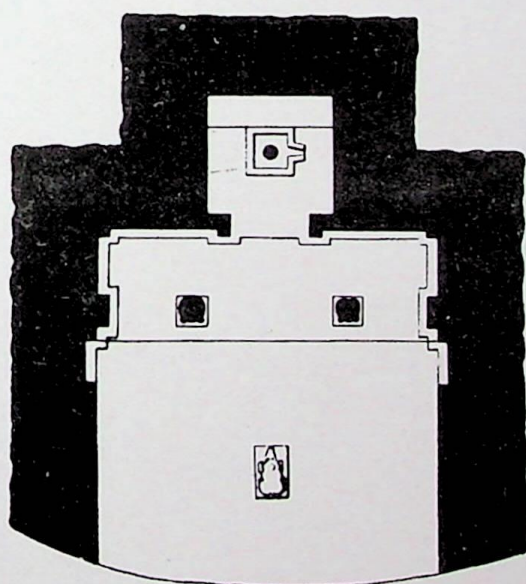
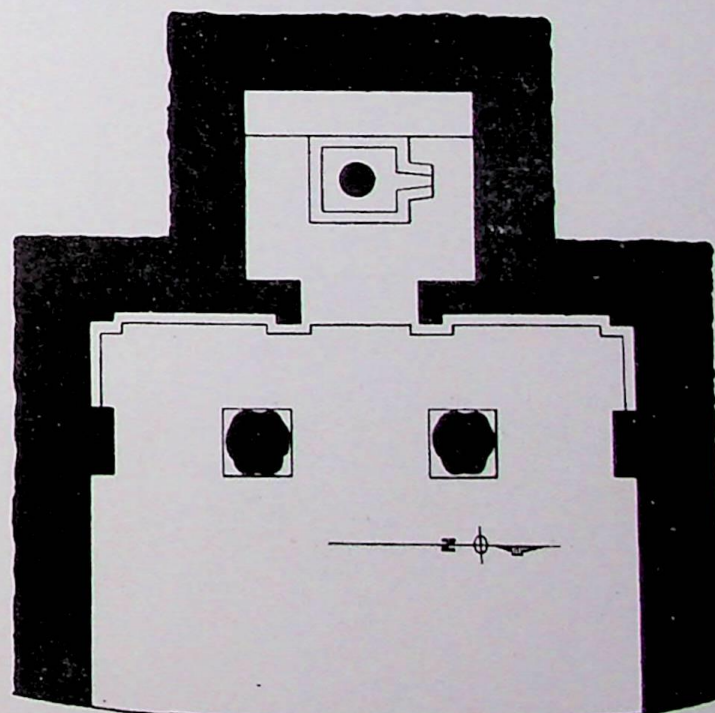

(c) BHAIRAVAKONDA, TEMPLE No. VII.

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PLAN.

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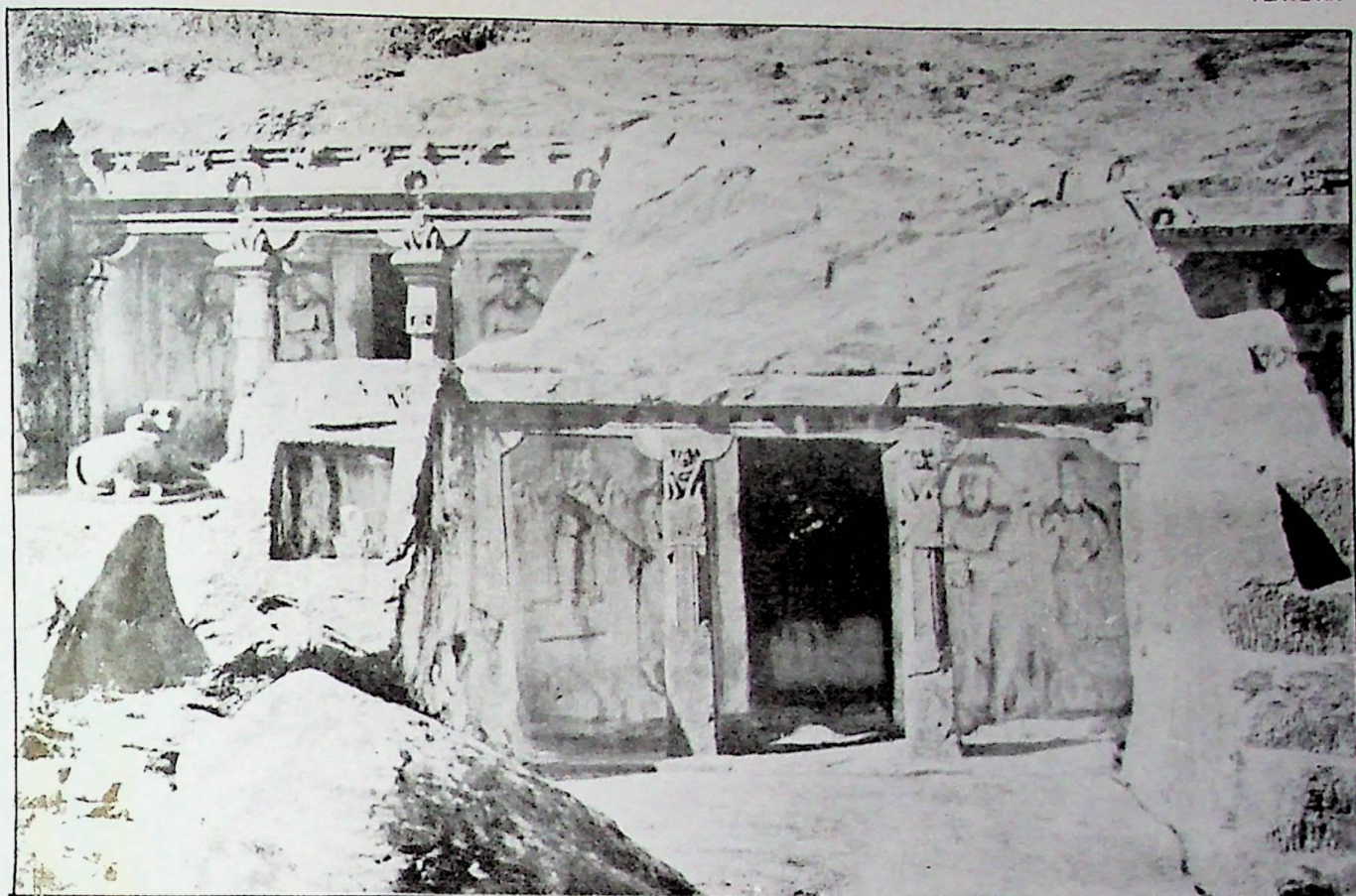
Reg. No. 2727



Hello. S. I. O., Calcutta.

(a) BHAIRAVAKONDA TEMPLE NO. VI – GENERAL VIEW.

(b) BHAIRAVAKONDA TEMPLE NO. VII – GENERAL VIEW.

# Pallava Architecture

# Pallava Architecture

**A H Longhurst**

*PART II*
*(Intermediate or Māmalla Period)*

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# Pallava Architecture

# Pallava Architecture

## A H Longhurst

*PART III*
*(The Later or Rājasimha Period)*

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